

Rich Cochrane

The first system of musical notation for 'The Rose Tree' consists of a treble clef and a single staff. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The final measure of the system contains a quarter note G4, a quarter note F4, and a quarter note E4. The key signature has one sharp (F#), and the time signature is 3/4.

- | | |
|---------|--|
| 1 note | 1 |
| 2 notes | 12, 21, 121, 212, 1212, 2121 |
| 3 notes | 123, 132, 213, 231, 312, 321,
1213, 1231, 1232, 1321, 1323, 1312,
2123, 2131, 2132, 2312, 2313, 2321,
3121, 3123, 3132, 3212, 3213, 3231 |
| 4 notes | 1234, 1243, 1324, 1342, 1423,
1432, 2134, 2143, 2314, 2341,
2413, 2431, 3142, 3124, 3214,
3241, 3412, 3421, 4123, 4132,
4213, 4231, 4312, 4321 |

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second system consists of two staves: the top staff has a treble clef and a key signature of one sharp, and the bottom staff has a bass clef and a key signature of one sharp. The melody continues on the top staff, and the bottom staff provides a simple harmonic accompaniment using numbers 8, 9, 10, 11, and 12, which likely represent fret positions on a stringed instrument.

Beyond Slonimsky

Melodic Patterns for Guitar

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B I G N O I S E P U B L I S H I N G

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1

Introduction

Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* has been cited by creative musicians as different as Arnold Schoenberg, John Coltrane, Frank Zappa and Buckethead as a source of advanced material for the contruction of melodic lines and dizzying solo patterns. Yet it's a pretty difficult book for the average guitarist to get into, and it definitely wasn't designed with the instrument in mind. It's fair to say that it's more often talked about than read, and a lot of musicians have a copy on their shelves with which they've made very little progress.

This book has two aims. The first is to present the main idea behind the first twelve chapters of Slonimsky's book in a way that's accessible and logical for the modern musician. The second is to present some patterns based on this idea in both standard notation and guitar tablature, organised according not to Slonimsky's rather abstract octave divisions but to note-content, a far more useful method for most purposes. The patterns presented here are different from those in the *Thesaurus*, which this book aims to supplement.

I've felt at liberty to completely reinvent Slonimsky's language and theoretical approach in order to make the material more accessible. It's important to me that the reader doesn't just have to play these patterns 'blind' and hope to get something they want to memorise. I want you to understand the theory well enough to understand Slonimsky's patterns from the inside out and be able to generate them on the fly without relying too heavily on rote. That said, you're free of course to skip the theory and dip into the book at random – that may even be a good way to start engaging with this material, especially if you find the theory a bit dry.

Like Slonimsky I've presented these patterns as unbroken runs of sixteenth-notes.

One pitfall of this is that it attracts the complaint that the material is ‘unmelodic’. The key word in the title is not, however, ‘melody’ but ‘melodic pattern’. Rhythm, tone, phrasing, style and so on are entirely up to you to come up with. Many people who use Slonimsky patterns use them to generate fast runs but you may also find they inspire more tuneful material. As with anything worthwhile, it’s there to be worked with.

Students may find my previous book, *Scale and Arpeggio Resources for Guitar*, useful for filling in some scale theory and providing standard CAGED fingerings for all the scales used in this book.

1.1 Slonimsky’s Recipe

Everything we will be dealing with is based on one fairly simple concept that underpins first twelve main chapters of Slonimsky’s *Thesaurus*. It’s a recipe for making a certain kind of melodic pattern. It’s a slightly complicated recipe and I’ll spend much of this chapter doing my best to make it absolutely clear to you what the recipe is and how to use it. The rest of the book will work through the various kinds of result it can produce. The recipe is my own description, in my own terms, of how to generate the patterns Slonimsky generates, and many more; it is not an attempt to restate or reconstruct his own theory about what he was doing, which can be found in the introductory chapter of the *Thesaurus*.

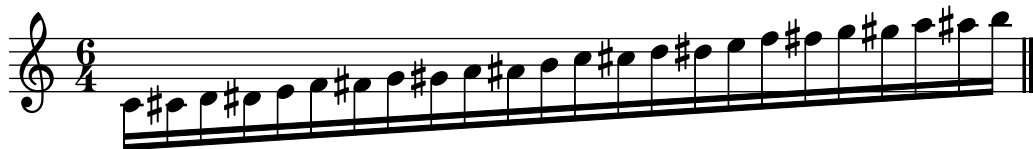
So what was Slonimsky’s big idea? As I said, it’s a recipe, but it’s complicated because it’s a bit like two recipes, one inside the other. The first gives you a system of ‘base’ pitches and the second recipe fills in additional pitches within this structure. The first is a bit like an architectural plan and the second is more like the decoration. I call these the *base* and the *ornament*¹. The two steps are to first build the base and then use the ornament repeatedly to ‘decorate’ it. The fundamental idea is that the base is a set of notes and the ornament is a pattern (like a fingering shape on the guitar); we move the pattern from one note of the base to the next and play it each time before moving on. Let’s see how this works in detail.

1.1.1 Stage One: Constructing the Base

First take a certain number of octaves – that is, usually, all the notes between some C and a C that many octaves above it, including the bottom C but not including

¹Almost all the terminology in this book is mine, not Slonimsky’s. His own terminology seems unnecessarily alienating to me, but of course your mileage may vary.

the top C. Here, for example, we've taken 2 octaves:



Now you'll find there are a limited number of ways you can divide these notes up into equal parts. Our two octaves contain 24 notes, which can be divided into three equal parts by grouping the notes in eights:



or 12 equal parts by grouping the notes in pairs:



or into 8 equal parts by grouping in threes:



It can also be split into 6, 4 or 2 , but there are no other ways to split up 24 notes into equal parts (because $24 = 2^3 \times 3$). What Slonimsky does next is take just the first note of each grouping and throw away the rest, so that the last grouping into 8 equal parts would become this (compare it with the grouping above). You may recognise it as the diminished seventh arpeggio played twice (i.e. up two octaves), and a little reflection on how it was arrived at will show that this is not very surprising:



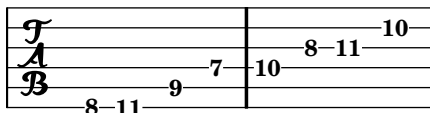
In general, Slonimsky's first recipe works as follows. First take a certain number of octaves. Then divide them into equal parts: the first note of each part goes into the 'base'. That's all there is to it. In our example we took two octaves and divided it into eight equal parts; Slonimsky is interested in *all* the possible ways to do this. The resulting base gives us the 'input' or raw material for the second recipe.

1.1.2 Stage Two: Adding the Ornament

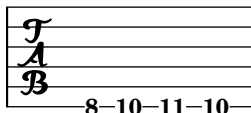
OK, so the first recipe has provided a base – a set of notes that we now want to ornament in order to make our musical material more interesting. This works a bit like ornamentation does in many other places, by creating a simple pattern and then repeating it. It probably won't surprise you to know that the repetitions will be governed by the notes in the base we've just cooked up.

The pattern we'll use will be something fairly simple that begins with each 'base note' in turn, and stays *exactly the same* as we move it around. So we don't change the pattern to fit, say, a diatonic major scale. You can do that if you like, but that's not the Slonimsky way. The pattern always stays the same, every time.

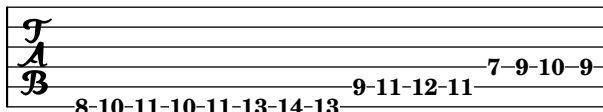
Let's work with a concrete example. Here's a way to play the base we just created on the guitar, starting at C:



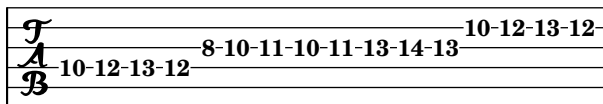
and here's a simple pattern of notes we could use for ornamentation:



What we want to do is take that little pattern and use it as a stencil, making *the same pattern* appear in the place of each base note. You may find the following fingering a bit awkward, but try it out slowly and match it up with the base:



2



You probably have to play this on the guitar to get the idea. First play the base, then play the ornamented version and notice how the same four-note pattern keeps repeating, each time starting on a different note from the base. This, and only this, is what the first twelve chapters of Slonimsky's *Thesaurus* are about. That's it: make a base, which Slonimsky prefers to be constructed using his 'first recipe' (as I've called it), then ornament the base in the way just described. This is Slonimsky's Big Idea.

1.2 The Basic Ornaments

The guitar has a great advantage over many instruments for applying Slonimsky's ideas, which is that the patterns for ornamentation mostly remain the same and simply move from one place to another on the fingerboard as you go up or down the whole pattern. This may sometimes be physically awkward but at least it's very easy to visualise what to do next. In order to approach the material in this book logically, and in order to provide some technical practice, it's worthwhile isolating these ornaments and examining them systematically².

We'll consider an ornament to be composed of two parts: a *layout* and a *sequence*. The layout gives you a small pattern of notes on the fingerboard, while the sequence tells you which order to play them in. The base tell you how to move the pattern as you repeat it.

1.2.1 Layouts

We will only consider layouts that can be played on a single string within a span of six frets. Those that lie within four frets will be comfortable for all players anywhere on the fingerboard; five- and six-fret stretches are generally difficult except above the twelfth fret unless two-handed tapping is used. Tapping does allow for significantly larger layouts than these of course, but they would bulk out this book very significantly without adding much in terms of usability. The fingerings in this book, however, will avoid large stretches by using string-crossing in order to keep the main patterns within a single, practical position. Players who enjoy stretching or working out tapping sequences will be able to adapt the fingerings given to suit their tastes and may want to explore layouts that span larger intervals.

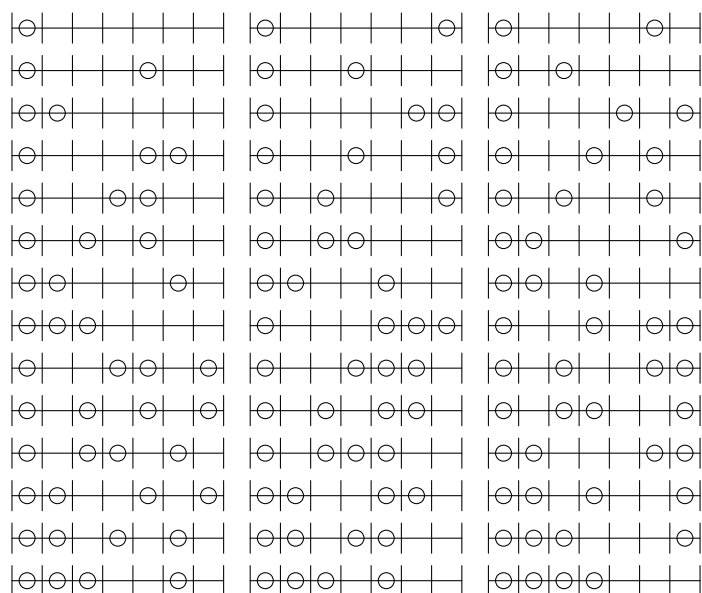
Since we have seven frets (six plus the one we're starting on), we in theory have the following numbers of layouts:

1 note	1 layout
2 notes	6 layouts
3 notes	15 layouts
4 notes	20 layouts
5 notes	15 layouts
6 notes	6 layouts
7 notes	1 layout

²Note that Slonimsky does this completely differently and arrives at somewhat different results.

giving 64 possibilities in all. Not all possibilities are equal, however: the 5-, 6- and 7-note layouts in particular are rather dull, containing as they do long runs of chromatic notes. For this reason we'll exclude them from our consideration, leaving 42 possibilities in all. It's worth noting that Slonimsky doesn't include such patterns in the *Thesaurus* either.

So what are the remaining 42 layouts? Here's a complete list. Each horizontal line can be thought of as a string and the short vertical lines as frets (an example follows that should make this clearer).



As an example in understanding these layouts, we can use this layout:



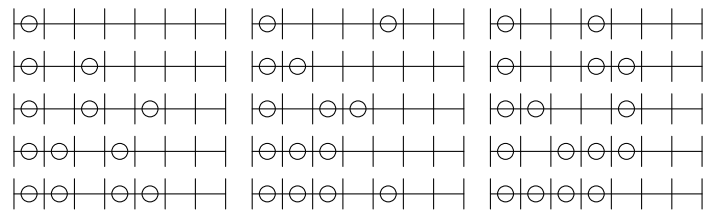
to play any of the following patterns:

T			10-11-10-8
A		5-4-2	
B	5-7-8	5-8-7-8	

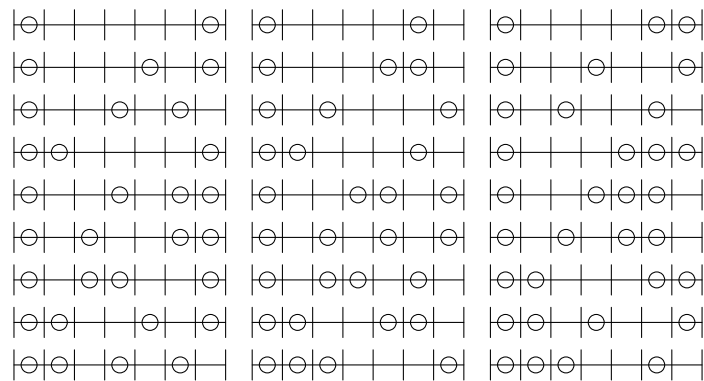
Play these on the guitar if necessary to see how in each case the same relationship between the notes is present, even though the pitches and the order in which they're used is different. This is the key to the idea of a layout – it's a pattern of notes that can be moved around and played in any order you like. This is the basic ingredient of our ornamentation.

In some cases it may be useful to make a distinction between layouts that span at most four frets and those that require an out-of-position stretch if they're to be played on a single string. The former will always be treated first and called *standard layouts*; the others will be called *stretch layouts*. Here are the two classes of layouts so you can see the difference:

Standard Layouts



Stretch Layouts



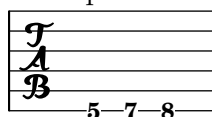
1.2.2 Sequences

Like Slonimsky, we insist that every ornament must *start* with the base note it's built on, and that this must be the lowest-pitched note in the layout – that is, all valid sequences start with a '1'. This means we don't have to worry about modal equivalences between different patterns (there won't be any) but we can still arrive at all the patterns we would have been able to anyway. Unlike Slonimsky, we'll allow some repetition of notes within an ornament, because that's quite strongly characteristic of a number of guitar styles and can create interesting sounds. Obviously, though, there has to be a limit to how many repetitions we'll allow, otherwise a sequence can go on forever.

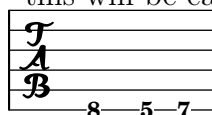
We choose four notes as our limit in this book. This would be enough to reproduce all but a few of Slonimsky's patterns and a huge number that he doesn't include. For a given layout we'll number the notes it contains sequentially. So if we take this layout:



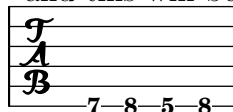
this pattern will be called 123:



this will be called 312:



and this will be 2313:



We will also impose the rule that any sequence applied to a layout must use each of the layout's notes at least once (this avoids manifestly silly cases such as a four-note layout with a three-note sequence). A simple exercise in combinations tells us that we have the following possible sequences for each type of layout:

1 note	1
2 notes	12, 21, 121, 212, 1212, 2121
3 notes	123, 132, 213, 231, 312, 321, 1213,1231,1232,1321,1323,1312, 2123,2131,2132,2312,2313,2321, 3121,3123,3132,3212,3213,3231
4 notes	1234, 1243, 1324, 1342, 1423, 1432, 2134, 2143, 2314, 2341, 2413, 2431, 3142, 3124, 3214, 3241, 3412, 3421, 4123, 4132, 4213, 4231, 4312, 4321

Combining sequences with layouts we arrive at the final counts for the numbers of possible ornaments:

1 note	1
2 notes	36
3 notes	360
4 notes	480

These are certainly large numbers: for any given base we have a total of 877 possible ornaments to consider. In practice we find that it is somewhat fewer than this in many cases, since we will follow Slonimsky and disallow any pattern that contains consecutive doubling of the same pitch. We will not follow Slonimsky as far as excluding any sequence that includes the next note from the base anywhere within it, since these do have musical applications. In any case, in this book the aim is to present a selection of possibilities without trying to be exhaustive, safe in the knowledge that the reader who has understood the recipe can construct as many additional patterns as they require³.

With practice this can be done improvisationally, too. Once you have the idea of playing a fixed ornament on a symmetrical base, and you know how to play the bases in question, it is quite easy to come up with ornaments on a chosen base *ad lib*. This may be a worthwhile goal to pursue, depending on the type of music you play and the importance of improvisation within it; some players will prefer to develop this material in advance, allowing for greater complexity and, of course, speed.

1.3 Application to Symmetrical Scales

A recipe like this one is all well and good, but many students who've heard a lot of talk about the *Thesaurus* wonder why such a weirdly mechanical idea might be worth studying and how its results might be applied.

Slonimsky himself was a great defender of musical modernism and his idea was not, therefore, originally intended for use by jazz, rock or pop musicians who still mostly work with harmonic structures composed of triad-based chords in conventional arrangements. Nor, though, is it especially applicable to serialism, which became the dominant language of the international modernist style. If Coltrane hadn't found inspiration in it, the system may have remained an obscure historical curiosity, a road not travelled in the annals of the experimentation of the mid-twentieth century. There are plenty of others whose company it could have joined.

³Slonimsky's original book does not contain all of the possibilities offered by his own system either, despite some claims others have made to the contrary.

Surprisingly, although the Slonimsky recipe as I’ve described it is capable of producing an extremely large number of patterns they can be grouped into a rather small number of categories based on which chord tones they contain. This will be a key analytical tool used in this book, since even those who are working outside the tonal idiom may find it helpful in determining the sounds involved, and those working within it will find it indispensable.

As an example of what I mean, consider this fairly typical pattern:



If you look at the pitches used, you’ll find they are C, C#, D#, E, F#, G, A, Bb, which is the Half-Whole Tone Diminished Scale in the key of C. You can therefore use this pattern anywhere where you might use this scale; you’re playing the scale, but perhaps using a pattern you wouldn’t have thought of before. It should be obvious that all patterns that contain all and only the notes of this scale share something very important in common. Because of this, this book’s chapters organise the patterns by note-content, not by the base as Slonimsky does.

When studying the patterns in this book it may help to concentrate on one or two of these at first, since they share a common sound. If, on the other hand, you’re interested in hearing how much *variety* the recipe is capable of producing, try picking one or two patterns from each chapter instead.

Rather than starting with a twelve-tone conception as Slonimsky did, I’m guessing you’ll be used to thinking in terms of scales and arpeggios when playing, and that starting there will be rather more helpful. As a consequence, the first part of this book is devoted entirely to patterns that result in a set of notes that form a scale (well-known or not) other than the chromatic scale. In the second part we look at some patterns that produce all twelve tones.

1.3.1 Notes on the Way Things are Laid Out

The fingerings for the melodic patterns are generally given starting from C at the eighth fret and ascending only. They remain strictly in position except for a few high notes that require position shifts. In these cases you will never see a note on the frets below the eighth fret, even when this can make the fingering decidedly easier. There are a few reasons for this, but the main one is consistency; since you will soon come to know what to expect, you can experiment with any fingering in order to vary it to your tastes. The fingerings as given are certainly not intended to be the

most efficient or convenient; they are simply easy to understand on a first reading.

In order to make the larger patterns playable on the guitar octave transpositions have frequently been used; Slonimsky never does this. using alternative fingerings you will be able to construct runs that cover more octaves than those included in this book, but the way the runs change direction when a transposition takes place seems to me to be attractive as well as sometimes yielding some interesting fingerings. As with everything else, you are at liberty to experiment with different octave placements of notes, and if you play an instrument other than guitar you may even find it technically advantageous to do so.

In order to save space I have given all patterns in the ascending form only. To play them descending simply play the notes in exactly reverse order. Although a little awkward at first it's very easy to develop facility at reading them backwards.

Each chapter in the first part is, as I explained above, devoted to patterns that contain all and only the notes of some known scale or arpeggio; the second part contains patterns covering the total chromatic and the third introduces the idea of non-symmetrical bases, which are explained there. Within each chapter in the first part I have grouped the patterns by the interval by which the base moved before octave transpositions become necessary. Each pattern is headed with a visual representation of the layout and sequence to aid interpretation.

1.4 Summary

Slonimsky's Big Idea, which occupies the twelve chapters of the *Thesaurus* that concern us, is to build a base using a symmetrical (that is, equal) division of several octaves and then decorate that base with an ornament. We have analysed an ornament into a layout and a sequence that, when combined, tell us how to decorate each note in the base. This will generate thousands of patterns for us to experiment with, and a selection of those patterns are presented in the next chapters.

Part I

Symmetrical

Scales

2

Augmented Arpeggio

2.1 Augmented Fifth

Diagram: |○| | | | |○| | | [1, 2, 1]

8-12-8

2.2 Major Third

Diagram: |○| | | | |○| | | [1, 2, 1]

8-12-8-12

3

Diminished Seventh Arpeggio

3.1 Major Sixth

|○| | | | | |○| [1, 2, 1]

|○| | | | |○| | | | | [1, 2, 1]

|○| | | |○| | | |○| [1, 3, 2]

T 13-10 10 11 8 11

A 8 9 11 12 10

B 8 11

|○| | | |○| | | |○| [1, 2, 3]

T 10-13 10 11 8 11

A 8 9 11 12 10

B 8 11

|○| | | |○| | | |○| [1, 3, 2, 1]

T 13-10 10 11 8 11

A 8 9 11 12 10

B 8 11

|○| | | |○| | | |○| [1, 2, 3, 1]

T 10-13 10 11 8 11

A 8 9 11 12 10

B 8 11

|○| | | |○| | | |○| [1, 2, 3, 2]

Right hand fingering: 10-13-10-10-8-11-11
Left hand fingering: 8-11-11-9-12-10-10

|○| | | |○| | | |○| [1, 3, 2, 3]

Right hand fingering: 8-8-11-13-10-13-10-10-8-11-11
Left hand fingering: 8-9-11-9-12-10-8-11-11

3.2 Minor Third

|○| | | | | | |○| [1, 2, 1]

Right hand fingering: 10-11-8-10-13-10-11-10
Left hand fingering: 8-9-8-11-12-9-10-9-12-12

|○| | | |○| | | | [1, 2, 1]

Right hand fingering: 8-8-11-8-11-10-10-13-10
Left hand fingering: 8-11-8-11-9-9-12-9-12-10-12

|○| | | |○| | | |○| [1, 2, 3]

8 11 9 9 12 9 12 10 10 8 | 10 8 11 8 11 10 10 13 10 13 11

|○| | | |○| | | |○| [1, 3, 2, 1]

8 9 11 8 11 12 9 9 10 12 9 12 8 10 | 10 11 8 10 8 11 8 11 10 13 10 11 10 13 10 11

|○| | | |○| | | |○| [1, 2, 3, 1]

8 11 9 8 11 9 12 11 9 12 10 9 12 10 8 | 10 8 11 10 8 11 8 11 10 13 10 11 10 13 11 10

|○| | | |○| | | |○| [1, 3, 2, 3]

8 9 11 9 11 12 9 12 9 10 12 10 12 8 10 8 | 10 11 8 11 8 10 10 11 11 13 10 13 10 11 13 11

3.3 Diminished Fifth

|○| | | |○| | | | [1, 2, 1]

|○| | | |○| | | |○| [1, 3, 2]

|○| | | |○| | | |○| [1, 3, 2, 1]

|○| | | |○| | | |○| [1, 2, 3, 1]

|○| |○| |○| [1, 2, 3, 2]

T
B

8-11-11 9 9-12 10 10 8-11-8 11 10-13-10 10-13-10 8-11-8 11 10

4

Dominant 7 $\flat 5$ arpeggio

4.1 Diminished Fifth

|○| | | |○| | | [1, 2, 1]

8-12-8 9 8 9 10-9 10 11-11 11-9 10-10 11-11

|○| | | |○| |○| [1, 3, 2]

8 9 12 9 10-8-10 11-9 13-11 11-10 11-9-11 13-11

|○| | | |○| |○| [1, 3, 2, 1]

The first exercise is written in a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass staff shows fingerings for the dominant 7 \flat 5 arpeggio: 8-9-12-8, 9-10-8, 9-10-11-9-10, 11-13-11, 11-11-9-11-13-11, 10-10, 11-11.

|○| | | |○| |○| [1, 2, 3, 1]

The second exercise is written in a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass staff shows fingerings for the dominant 7 \flat 5 arpeggio: 8-12, 9-8, 9-8-10, 9-10-9-11-10, 11-11-13, 11-11-9-11-11-13, 11-11, 10-10.

|○| | | |○| |○| [1, 2, 3, 2]

The third exercise is written in a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass staff shows fingerings for the dominant 7 \flat 5 arpeggio: 8-12, 9-12, 9-8-10-8-10, 9-11-9, 11-11-13-11, 10-9-11-9-11-11-13-11.

5 | Whole Tone Scale

5.1 Whole Tone

|○| | | | | |○| [1, 2, 1]

3

8 9 8 10 11 10 12 12 9 10 9 11 12 11 8 9 8

10 11 10 12 12 9 11 9 11 13 11 9 10 9 11 12 11

|○| | | | |○| | | | [1, 2, 1]

3

8 12 8 10 9 10 12 11 12 | 9 8 9 11 10 11 8 12 8

10 9 10 12 11 12 9 9 9 | 11 11 11 9 13 9 11 10 11

|○| |○| | | | | [1, 2, 1]

3

8 10 8 10 12 10 12 9 12 | 9 11 9 11 8 11 8 10 8

10 12 10 12 9 12 9 11 9 | 11 9 11 9 11 9 11 13 11

|○| | | | |○| |○| [1, 3, 2]

|○| | | | |○| |○| [1, 2, 3, 2]

3

8-12 9 12-10 9-11 9 12 11 8 11 9 8-10 8 11 10-12 10 8 12 9 12

|○| | | | |○| |○| [1, 3, 2, 3]

3

8-9 12 9 10 11-9 11 12 8 11 8 9 10-8 10 11 12-10 12 8 9 12 9 10 11-9 11 12 11 9 9 11-9 11 11 13-11 13 9 10 13 11 12-10 12

|○| |○| | | |○| [1, 2, 3]

3

8 10 9 10 12 11 12 9 8 | 9 11 10 11 8 12 8 10 9

10 12 11 12 9 9 9 11 11 | 11 9 13 9 11 10 11 13 12

|○| |○| | | |○| [1, 3, 2, 1]

3

8 9 10 8 10 11 12 10 12 8 9 12 | 9 10 11 9 11 12 8 11 8 9 10 8

10 11 12 10 12 9 12 9 11 11 9 | 11 13 9 11 9 10 11 9 11 12 13 11

|○|○| | | |○| [1, 2, 3, 1]

3

8 10 9 8 10 12 11 10 12 9 12 9 11 9 11 8 12 11 8 10 9 8

|○|○| | | |○| [1, 3, 2, 3]

3

8 9 10 9 10 11 12 11 12 8 9 8 9 10 10 11 11 12 8 12 8 9 10 9

|○| |○| |○| || [1, 2, 3]

8 10 12 10 12 9 12 9 11 | 9 11 8 11 8 10 8 10 12

3

10 12 9 12 9 11 9 11 9 | 11 9 11 9 11 13 11 13 10

|○| |○| |○| || [1, 3, 2, 1]

8 12 10 8 10 9 12 10 12 11 9 12 | 9 8 11 9 11 10 8 11 8 12 10 8

3

10 9 12 10 12 11 9 12 9 9 11 9 | 11 11 9 11 9 13 11 9 11 10 13 11

|○| |○| |○| || [1, 2, 3, 1]

8-10-12-8-10-12-9-10-12-9-11-12

9-11-8-9-11-8-10-11-8-10-12-8

10-12-9-10-12-9-11-12-9-11-9

11-9-11-11-9-11-13-9-11-13-10-11

|○| |○| |○| || [1, 3, 2, 3]

8-12-10-12-10-9-12-9-12-11-9-11

9-8-11-8-11-10-8-10-8-12-10-12

10-9-12-9-12-11-9-11-9-11-9

11-11-9-11-9-13-11-13-11-10-13-10

|○| |○| |○| |○| [1, 4, 2, 3]

3

8 9 10 12 10 11 12 9 12 8 9 11 9 10 11 11 12 8 10 8 9 10 12

10 11 12 9 12 9 11 9 11 9 11 13 9 11 9 10 11 13 11 12 13 10

|○| |○| |○| |○| [1, 2, 4, 3]

3

8 10 9 12 10 12 11 9 12 9 8 11 9 11 10 8 11 8 12 10 8 10 9 12

10 12 11 9 12 9 9 11 9 11 11 9 11 9 13 11 9 11 10 13 11 13 12 10

|○| |○| |○| |○| [1, 3, 2, 4]

3

|○| |○| |○| |○| [1, 2, 3, 4]

3

5.2 Augmented Fifth

|○| | | | | |○| [1, 2, 1]

8 9 8 11 12 11 9 11

|○| |○| | | | | [1, 2, 1]

8 10 8 11 8 11 9 11 9

|○| | | | |○| |○| [1, 3, 2]

8 9 12 11 12 10 9 11 9

|○| | | | |○| |○| [1, 2, 3]

8 12 9 11 10 12 9 11

|○| | | |○| |○| [1, 3, 2, 1]

|○| | | |○| |○| [1, 2, 3, 1]

|○| | | |○| |○| [1, 2, 3, 2]

|○| | | |○| |○| [1, 3, 2, 3]

|○|○| | | |○| [1, 3, 2]

|○|○| | | |○| [1, 2, 3]

|○|○| | | |○| [1, 3, 2, 1]

|○|○| | | |○| [1, 2, 3, 1]

|○|○| | | |○| [1, 2, 3, 2]

8-10-9-10-11 8-12-8 9-11-11-11

|○|○| | | |○| [1, 3, 2, 3]

8-9-10-9-11 12-8-12 9-11-11-11

|○|○|○| | | | [1, 3, 2]

8-12-10 11-10-8 9-9-11

|○|○|○|○| | | | [1, 2, 3]

8-10-12 11-8-10 9-11-9

|○| |○| |○| || [1, 3, 2, 1]

|○| |○| |○| || [1, 2, 3, 1]

|○| |○| |○| || [1, 2, 3, 2]

|○| |○| |○| || [1, 3, 2, 3]

⊖|⊖|⊖|⊖| [1, 3, 4, 2]

Musical notation for the first augmented fifth exercise, showing a treble clef staff and a bass clef staff with fingerings: 8-12, 9, 10, 11, 10-12, 8, 9, 9-11, 11.

⊖|⊖|⊖|⊖| [1, 4, 3, 2]

Musical notation for the second augmented fifth exercise, showing a treble clef staff and a bass clef staff with fingerings: 8, 9, 12-10, 11, 12-10, 8, 9, 11-9, 11.

⊖|⊖|⊖|⊖| [1, 4, 2, 3]

Musical notation for the third augmented fifth exercise, showing a treble clef staff and a bass clef staff with fingerings: 8, 9, 10-12, 11, 12-8-10, 9, 11-9, 11.

⊖|⊖|⊖|⊖| [1, 2, 4, 3]

Musical notation for the fourth augmented fifth exercise, showing a treble clef staff and a bass clef staff with fingerings: 8-10, 9, 12, 11, 8-12-10, 9, 11-9, 11.

|○| |○| |○| |○| [1, 3, 2, 4]

|○| |○| |○| |○| [1, 2, 3, 4]

5.3 Major Third

|○| | | | | |○| [1, 2, 1]

|○| |○| | | | | |○| [1, 2, 1]

|○| | | |○| |○| [1, 2, 3]

8-12 9 12 11 8 10-12 10 9-11-9 9-11-9-13 10

|○| | | |○| |○| [1, 3, 2, 1]

8 9 12-8-12 8 11 12 11 12-10 11 10 11-9 10 9 11-9 9 13-9 10

|○| | | |○| |○| [1, 2, 3, 1]

8-12 9 8-12 11 8 10-12 11 11 10 9-11 10 9 9-11 9 13-10 9

|○| | | |○| |○| [1, 3, 2, 3]

8 9 12 9 12 8 8 12-10-12 10 11-9-11-9 11-9-11-9 10-13 10

|○| |○| | | |○| [1, 3, 2]

8 9 10-12 8 9-11 12-8 10-11 12 9-11 11-9 10-11

|○| |○| | | |○| [1, 2, 3]

8-10 9-12 9-11 8-12 10-12 11-9-11 11-9-11 10

|○| |○| | | |○| [1, 3, 2, 1]

8 9 10-8-12 9-12 11-12-8 11 10-11 12-10 9-11-9 9-10 11-9

|○| |○| | | |○| [1, 2, 3, 1]

8-10 9-8-12 9-12 11-8-12 11 10-12 11-10 9-11 11-9 9-11 10-9

|○| |○| | | |○| [1, 2, 3, 2]

8-10 9 10-12 9 8 9-11 8-12-8 10-12 11 12 9-11 11 11 10 11

|○| |○| | | |○| [1, 3, 2, 3]

8 9 10 9 12 8 9 8 11 12-8-12 10 11 12 11-9 11 11-9 10 11 10

|○| |○| |○| | | [1, 3, 2]

8-12-10-12 11-9-11 10-8 10 9 12 9 11 9-13-11

|○| |○| |○| | | [1, 3, 2, 1]

8-12-10-8-12 11-9 12 11 10-8 11 10 9 12-10 9 11 9 9-13-11-9

|○| |○| |○| | | [1, 2, 3, 1]

8-10-12-8-12 9-11 11 8-10 11 10-12 9 10 9-11 9 9-11-13-9

|○| |○| |○| | | [1, 2, 3, 2]

8-10-12-10-12 9-11-9-11 8-10-8 10-12 9 12 9-11 11 9-11-13-11

|○| |○| |○| |○| [1, 3, 4, 2]

8-12 9 10-12 11 8 9-11 10-12-8 10 9-11 12 9 9-11 11 9-13 10 11

|○| |○| |○| |○| [1, 4, 3, 2]

8 9 12-10-12 8 11-9-11 12-10-8 10 11-9 12 9 11-9 11 9 10 13-11

|○| |○| |○| |○| [1, 3, 2, 4]

Musical notation for the first exercise, showing a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings 8-12-10, 9, 12, 11-9, 8, 11, 10-8-12, 10, 9, 12, 11-9, 11, 11-9-13-11, and 10.

|○| |○| |○| |○| [1, 2, 3, 4]

Musical notation for the second exercise, showing a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings 8-10-12, 9, 12, 9-11, 8, 11, 8-10-12, 10-12, 9-11-9-11, 9-11-9-11-13, and 10.

5.4 Minor Seventh

|○| | | | | |○| [1, 2, 1]

Musical notation for the third exercise, showing a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings 8, 9, 8, 9, 8, 10, 9, 11, 13, 11, 9, 11, 9, 9, 12, and 12.

|○| | | | | |○| | | [1, 2, 1]

Musical notation for the fourth exercise, showing a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings 8-12-8, 9-13-9, 11, 11, 9, 9, 12, 11, and 12.

|○| |○| | | | | [1, 2, 1]

8-10-8

9-11-9

11-9-11-9-12-12

|○| | | |○| |○| [1, 3, 2]

8-9-12

9-10-13

11-13-11-9-9-11

|○| | | |○| |○| [1, 2, 3]

8-12

9-13-10

11-13-9-11-12-11

|○| | | |○| |○| [1, 3, 2, 1]

8-9-12-8

9-10-13-9

11-13-11-9-9-11-12-12

[1, 2, 3, 1]

Musical notation for the first exercise. The treble staff shows a melodic line starting on C4, moving up stepwise to F#4, then descending. The bass staff shows fingerings: 8-12, 9, 8, 8-12, 9, 8, 9-13, 10, 9, 11-13, 11-9, 9-11, 9, 12, 11, 12.

[1, 2, 3, 2]

Musical notation for the second exercise. The treble staff shows a melodic line starting on C4, moving up stepwise to F#4, then descending. The bass staff shows fingerings: 8-12, 9, 12, 8-12, 9, 12, 9-13, 10, 13, 11-13, 11, 9-11, 9, 12, 11, 11.

[1, 3, 2, 3]

Musical notation for the third exercise. The treble staff shows a melodic line starting on C4, moving up stepwise to F#4, then descending. The bass staff shows fingerings: 8, 9, 12, 9, 8, 9, 12, 9, 9-13, 10, 10, 13-11, 13, 11-9, 11, 9, 12, 11, 9.

[1, 3, 2]

Musical notation for the fourth exercise. The treble staff shows a melodic line starting on C4, moving up stepwise to F#4, then descending. The bass staff shows fingerings: 8, 9, 10, 8, 9, 10, 9-10, 11, 13-9, 9, 11, 11, 9, 9, 12.

|○| |○| | | |○| [1, 2, 3]

8-10 9 8-10 9 9-11 10 | 11 9-13 9-11 11 9 9

|○| |○| | | |○| [1, 3, 2, 1]

8 9 10-8 8 9 10-8 9 10-11 9 | 11 13 9 11-9 11-9 11-9 12 9 12

|○| |○| | | |○| [1, 2, 3, 1]

8-10 9 8 8-10 9 8 9-11 10 9 | 11 9-13 11-9 11 11-9 11-9 12 9 12

|○| |○| | | |○| [1, 2, 3, 2]

8-10 9 10 8-10 9 10 9-11 10 11 | 11 9-13 9 9-11 11 11-9 11-9 12 9 9

|○|○| | | |○| [1, 3, 2, 3]

8 9 10 9 8 10 9 10 11 10 11 13 9 13 9 11 11 9 9 12 9 9

|○|○|○| | | | [1, 3, 2]

8 12 10 9 13 11 11 11 9 9 11 11 9 12 11 9

|○|○|○| | | | [1, 2, 3]

8 10 12 9 11 13 11 9 11 9 12 9 11

|○|○|○| | | | [1, 3, 2, 1]

8 12 10 8 9 13 11 9 11 11 9 11 9 12 11 9 12

|○| |○| |○| | | [1, 2, 3, 1]

Musical notation for the first exercise, showing a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with fingerings 8-10-12-8 and 9-11-13-9.

|○| |○| |○| | | [1, 2, 3, 2]

Musical notation for the second exercise, showing a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with fingerings 8-10-12-10 and 9-11-13-11.

|○| |○| |○| | | [1, 3, 2, 3]

Musical notation for the third exercise, showing a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with fingerings 8-12-10-12 and 9-13-11-13.

|○| |○| |○| |○| [1, 3, 4, 2]

Musical notation for the fourth exercise, showing a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with fingerings 8-12-10 and 9-13-11.

|○| |○| |○| |○| [1, 4, 3, 2]

8 9 12-10 8 9 12-10 11 12 11 9

|○| |○| |○| |○| [1, 4, 2, 3]

8 9 10-12 8 9 10-12 11 12 11 9

|○| |○| |○| |○| [1, 2, 4, 3]

8 10 9 12 8 10 9 12 11 12 11 9

|○| |○| |○| |○| [1, 3, 2, 4]

8 12-10 9 8 12-10 11 12 11 9

|○| |○| |○| |○| [1, 2, 3, 4]

Treble clef staff: C_4 C_4 D_4 E_4 $F\sharp_4$ G_4 A_4 B_4 C_5 C_5 B_4 A_4 G_4 $F\sharp_4$ E_4 D_4 C_4

T staff: 9 11 13 10

A staff: 8 10 12 9

B staff: 8 10 12 9

5.5 Diminished Fifth

|○| |○| |○| | | [1, 3, 2]

Treble clef staff: C_4 C_4 D_4 E_4 $F\sharp_4$ G_4 A_4 B_4 C_5 C_5 B_4 A_4 G_4 $F\sharp_4$ E_4 D_4 C_4

T staff: 11 9 11 9

A staff: 11 9 11 9

B staff: 8 12 10 9

|○| |○| |○| | | [1, 2, 3]

Treble clef staff: C_4 C_4 D_4 E_4 $F\sharp_4$ G_4 A_4 B_4 C_5 C_5 B_4 A_4 G_4 $F\sharp_4$ E_4 D_4 C_4

T staff: 11 9 11 9

A staff: 11 9 11 9

B staff: 8 10 12 9

|○| |○| |○| | | [1, 3, 2, 1]

Treble clef staff: C_4 C_4 D_4 E_4 $F\sharp_4$ G_4 A_4 B_4 C_5 C_5 B_4 A_4 G_4 $F\sharp_4$ E_4 D_4 C_4

T staff: 11 9 11 9

A staff: 11 9 11 9

B staff: 8 12 10 8

|○| |○| |○| | | [1, 2, 3, 1]

8-10-12-8 9-11 8 9-10-12-9 11-9-11 11-10-12-9 11-11

|○| |○| |○| | | [1, 2, 3, 2]

8-10-12-10 9-11 8 10-12-9 12-11-9-11-9 10-12-12-11-9-11-9

|○| |○| |○| | | [1, 3, 2, 3]

8-12-10-12 9-8 11-8-10-9-12-9 11-11-9-11-9-9-11-11-9-11

|○| |○| |○| |○| [1, 3, 4, 2]

8-12 9-10 9-8-10 11-10-9-11-12 11-11-13-9-9-11-11-11-13-9

|○| |○| |○| |○| [1, 4, 3, 2]

The first exercise is written on a treble clef staff and a bass staff. The treble staff shows a whole tone scale starting on C4, with notes C4, D4, E4, F4, G4, A4, B4, and C5. The bass staff shows fingerings for the same scale: 8, 9, 12-10, 9, 10-8, 11, 10, 11-9, 12, 11, 13-11-9, 11, 10-11-9, 12, 11, 13-11-9.

|○| |○| |○| |○| [1, 4, 2, 3]

The second exercise is written on a treble clef staff and a bass staff. The treble staff shows a whole tone scale starting on C4, with notes C4, D4, E4, F4, G4, A4, B4, and C5. The bass staff shows fingerings for the same scale: 8, 9, 10-12, 9, 10, 11, 8-10, 11, 12, 9, 11, 13-9-11, 11, 10-11-12, 11, 9-11, 13-9-11.

|○| |○| |○| |○| [1, 2, 4, 3]

The third exercise is written on a treble clef staff and a bass staff. The treble staff shows a whole tone scale starting on C4, with notes C4, D4, E4, F4, G4, A4, B4, and C5. The bass staff shows fingerings for the same scale: 8-10, 9, 12, 9-11, 10-8-10-12, 11-9, 11, 9-13-11, 11, 10-12, 11-9-11, 9-13-11.

6

Half-Whole Diminished Scale Group

6.1 Major Sixth

|○| | | | |○| | [1, 2, 1]

|○| | | | |○| | [1, 2, 1]

|○|○| | | | | [1, 2, 1]

8-10-8 12 12 9 11-8-10-8

|○|○| | | | | [1, 2, 1]

8 9-8 12 12 8 11-12-11-8-9-8

|○| | | | |○|○| [1, 3, 2]

8 9-8-12 12 8 11-13-12-10-9

|○| | | | |○|○| [1, 2, 3]

8 8-9-12 12 8-11-12-13-9-10

|○| | | | |○|○| [1, 3, 2, 1]

8 9 8 8 12 12 12 13-12 11 11-8 10-9 8

|○| | | | |○|○| [1, 2, 3, 1]

8 8 9 8 12 12 12 12-13 8 11 11-8 9-10 8

|○| | | | |○|○| [1, 2, 3, 2]

8 8 9 8 12 12 12 12-13-12 11 8 9-10 9

|○| | | | |○|○| [1, 3, 2, 3]

8 9 8 9 12 12 12 8 11 13-12-13 10-9-10 8

|○| | | |○| |○| [1, 3, 2]

The first scale group is shown in a treble clef staff. The scale consists of the following notes: C4, D4, E4, F#4, G4, A4, B4, C5. The guitar fretboard diagram shows the fret numbers for each note: C (8), D (9), E (12), F# (12), G (8), A (11), B (13), C (10).

|○| | | |○| |○| [1, 2, 3]

The second scale group is shown in a treble clef staff. The scale consists of the following notes: C4, D4, E4, F#4, G4, A4, B4, C5. The guitar fretboard diagram shows the fret numbers for each note: C (8-12), D (9-12), E (11), F# (8-11), G (13), A (10), B (8-12), C (10).

|○| | | |○| |○| [1, 3, 2, 1]

The third scale group is shown in a treble clef staff. The scale consists of the following notes: C4, D4, E4, F#4, G4, A4, B4, C5. The guitar fretboard diagram shows the fret numbers for each note: C (8), D (9), E (12-8), F# (12), G (11), A (13), B (11-8), C (10-12-8).

|○| | | |○| |○| [1, 2, 3, 1]

The fourth scale group is shown in a treble clef staff. The scale consists of the following notes: C4, D4, E4, F#4, G4, A4, B4, C5. The guitar fretboard diagram shows the fret numbers for each note: C (8-12), D (9), E (12-8), F# (11), G (12), A (11-13), B (11-8-12), C (10-8).

|○| | | |○| |○| [1, 2, 3, 2]

The first exercise is written on a treble clef staff. The melody consists of the notes C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, 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G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C3

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|○| | |○|○| | | [1, 3, 2]

8-12-11 12 11-10 11 8-12-11

|○| | |○|○| | | [1, 2, 3]

8-11-12 12 10-11 11 8-11-12

|○| | |○|○| | | [1, 3, 2, 1]

8-12-11-8 12 11-10 11 11-8-12-11-8

|○| | |○|○| | | [1, 2, 3, 1]

8-11-12-8 12 10-11 11 11-8-11-12-8

|○| | | |○|○| | | [1, 2, 3, 2]

8-11-12-11 12 10-11-10 11 10-11-10 8-11-12-11

|○| | | |○|○| | | [1, 3, 2, 3]

8-12-11-12 12 11-10-11 11 11-10-11 8-12-11-12

|○| |○| | | |○| [1, 3, 2]

8 9 10 12 9 8 11 13-9 10 10

|○| |○| | | |○| [1, 2, 3]

8-10 9-12 9 8 11 9-13 10 8-10

|○| |○| | | |○| [1, 3, 2, 1]

8 9 10-8 12 9 12 13-9 11-8 10-8

|○| |○| | | |○| [1, 2, 3, 1]

8-10 9 8 12 9 12 9-13 11-8 10-8

|○| |○| | | |○| [1, 2, 3, 2]

8-10 9 10 12 9 9 11 9-13 8-10 10

|○| |○| | | |○| [1, 3, 2, 3]

8 9 10 9-12 8 9 8 11 13-9 13 8 10 10

|○| |○| | |○| | [1, 3, 2]

8 8 10 12 12-9 11 12-9 8 9 10

|○| |○| | |○| | [1, 2, 3]

8-10 8-12 9-12 11 9-12 8-10 9

|○| |○| | |○| | [1, 3, 2, 1]

8 8 10-8 12 12-9 12 12-9 11 12-9 11-8 10-8 9

|○| |○| | |○| | [1, 2, 3, 1]

8-10 8 8 12 9-12 12 9-12 11 9-12 11-8 10-8 9 8

|○| |○| | |○| | [1, 2, 3, 2]

8-10-10 8 12 9-12-9 11 9-12-9 8-10 9 10

|○| |○| | |○| | [1, 3, 2, 3]

8 8 10 8-12 12-9-12 11 12-9-12 8 9 9 10

|○| |○|○| | | | [1, 3, 2]

8-11-10 12 10-9 11 10-9 8-11-10

|○| |○|○| | | | [1, 2, 3]

8-10-11 12 9-10 11 9-10 8-10-11

|○| |○|○| | | | [1, 3, 2, 1]

8-11-10-8 12 10-9 12 10-9 11-8-11-10-8

|○| |○|○| | | | [1, 2, 3, 1]

8-10-11-8 12 9-10 12 9-10 11-8-10-11-8

|○| |○|○| | | | [1, 2, 3, 2]

8-10-11-10 12 9-10-9 11 9-10-9 8-10-11-10

|○| |○|○| | | | [1, 3, 2, 3]

8-11-10-11 12 10-9-10 11 10-9-10 8-11-10-11

|○|○| | | | |○| [1, 3, 2]

First exercise musical notation. Treble clef staff shows a melody in G major. Bass staff shows fingerings: 8 9 9 12 8 11 13 12 8 10 9.

|○|○| | | | |○| [1, 2, 3]

Second exercise musical notation. Treble clef staff shows a melody in G major. Bass staff shows fingerings: 8 9 9 12 8 8 11 12 13 8 9 10.

|○|○| | | | |○| [1, 3, 2, 1]

Third exercise musical notation. Treble clef staff shows a melody in G major. Bass staff shows fingerings: 8 9 9 8 12 8 12 13 12 11 8 10 9 8.

|○|○| | | | |○| [1, 2, 3, 1]

Fourth exercise musical notation. Treble clef staff shows a melody in G major. Bass staff shows fingerings: 8 9 9 8 12 8 12 13 11 12 11 8 9 10 8.

|○|○| | | | |○| [1, 2, 3, 2]

8 9 9 12 8 8 11-12 13 12-8-9 10 9

|○|○| | | | |○| [1, 3, 2, 3]

8 9 9 9-12 8 8-11 13 13 10 10

|○|○| | |○| | | [1, 3, 2]

8-12-9 12 11-8 11 12-8-12-9

|○|○| | |○| | | [1, 2, 3]

8 9-12 12 8-11 11-12 11 8-9-12

|○|○| | |○| | | [1, 3, 2, 1]

8-12 9-8 12 11-8 12 11-11-8-12-9-8

|○|○| | |○| | | [1, 2, 3, 1]

8-9-12-8 12 8-11 12 11-12-11-8-9-12-8

|○|○| | |○| | | [1, 2, 3, 2]

8-9-12-9 12 8-11-8 11-12-11-12-8-9-12-9

|○|○| | |○| | | [1, 3, 2, 3]

8-12-9-12 12 11-8-11 11-11-12-8-12-9-12

|○|○| |○| | | | [1, 3, 2]

|○|○| |○| | | | [1, 2, 3]

|○|○| |○| | | | [1, 3, 2, 1]

|○|○| |○| | | | [1, 2, 3, 1]

|○|○| |○| | | | | [1, 2, 3, 2]

8 9 11 9 12 8 10 8 11 12 10 12 8 9 11 9

|○|○| |○| | | | | [1, 3, 2, 3]

8 11 9 11 12 10 8 10 11 12 10 8 11 9 11

|○| | |○| |○|○| [1, 3, 4, 2]

8 8 9 12 12 8 10 11 12 13 10 8 9 10 11

|○| | |○| |○|○| [1, 4, 3, 2]

8 9 8 12 12 10 11 13 12 10 8 10 9 11

|○| | | |○| | |○|○| [1, 4, 2, 3]

8 9 11 8-12 10-12 11 13-10-12 8 10 11 9

|○| | | |○| | |○|○| [1, 2, 4, 3]

8 11 9 8-12 10 8 12 11 10-13-12 8 11 10 9

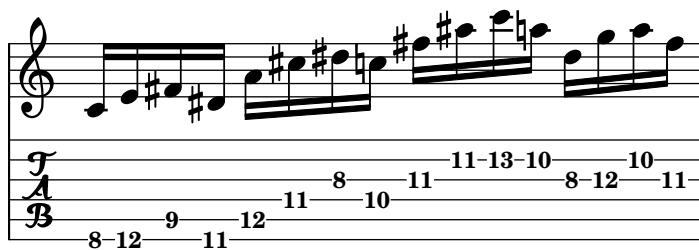
|○| | | |○| | |○|○| [1, 3, 2, 4]

8 8 11 9-12 12-10 8 11 12-10-13 9 10 8 11

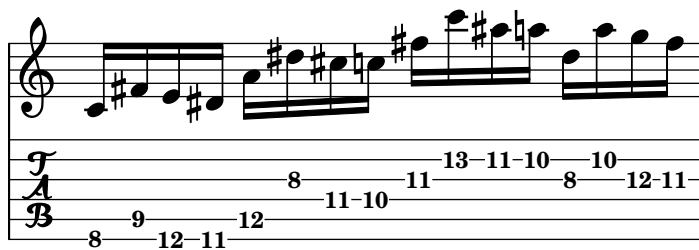
|○| | | |○| | |○|○| [1, 2, 3, 4]

8 11 8 9-12 10-12 8 11 10-12-13 9 10 8 11

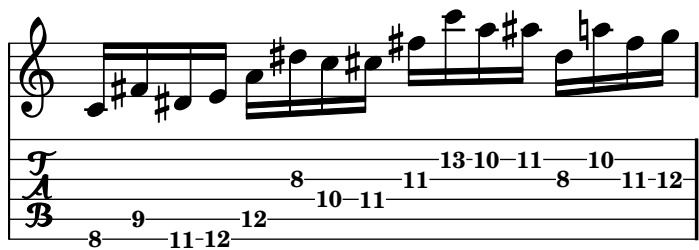
 [1, 3, 4, 2]



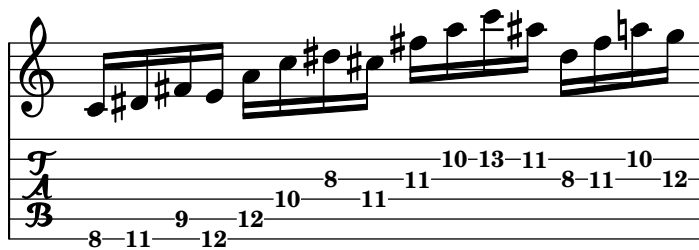
 [1, 4, 3, 2]



 [1, 4, 2, 3]



 [1, 2, 4, 3]



|○| | | |○|○| | |○| [1, 3, 2, 4]

8-12-11 9-12 11-10 8-11 11-10-13 8-12-11 10

|○| | | |○|○| | |○| [1, 2, 3, 4]

8-11-12 9-12 10-11 8-11 10-11-13 8-11-12 10

|○| |○| | | |○|○| [1, 3, 4, 2]

8-8-9-10-12 12-8-9-11 12-13-9 8-9-10 10

|○| |○| | | |○|○| [1, 4, 3, 2]

8-9-8-10-12 12-9-11 13-12-9 8-10-9 10

|○| |○| | |○|○| [1, 4, 2, 3]

Musical notation for the first exercise, Major Sixth, with fingering [1, 4, 2, 3]. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the melody, the fingerings for the left hand (LH) and right hand (RH) are indicated on a grand staff. The LH fingering is 8-9-10-8-12-9-12-11-13-9-12-10-9. The RH fingering is 8-9-10-8-12-9-12-11-13-9-12-10-9.

|○| |○| | |○|○| [1, 2, 4, 3]

Musical notation for the second exercise, Major Sixth, with fingering [1, 2, 4, 3]. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the melody, the fingerings for the left hand (LH) and right hand (RH) are indicated on a grand staff. The LH fingering is 8-10-9-8-12-9-12-11-9-13-12-8-10-9. The RH fingering is 8-10-9-8-12-9-12-11-9-13-12-8-10-9.

|○| |○| | |○|○| [1, 3, 2, 4]

Musical notation for the third exercise, Major Sixth, with fingering [1, 3, 2, 4]. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the melody, the fingerings for the left hand (LH) and right hand (RH) are indicated on a grand staff. The LH fingering is 8-8-10-9-12-12-9-8-11-12-9-13-9-10. The RH fingering is 8-8-10-9-12-12-9-8-11-12-9-13-9-10.

|○| |○| | |○|○| [1, 2, 3, 4]

Musical notation for the fourth exercise, Major Sixth, with fingering [1, 2, 3, 4]. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the melody, the fingerings for the left hand (LH) and right hand (RH) are indicated on a grand staff. The LH fingering is 8-10-8-9-12-9-12-8-11-9-12-13-9-10. The RH fingering is 8-10-8-9-12-9-12-8-11-9-12-13-9-10.

|○| |○|○| | |○| [1, 3, 4, 2]

8-11-9-10-12-10-8-9-11-10-13-9-10-11-8-11-10

|○| |○|○| | |○| [1, 4, 3, 2]

8-9-11-10-12-10-8-9-11-13-10-9-10-8-11-10

|○| |○|○| | |○| [1, 4, 2, 3]

8-9-10-11-12-10-8-9-10-11-13-9-10-10-8-10-11

|○| |○|○| | |○| [1, 2, 4, 3]

8-10-9-11-12-10-8-9-10-11-9-13-10-10-8-10-11

|○| |○|○| | |○| [1, 3, 2, 4]

8-11-10 9-12 10-9 8-11 10-9-13 8-11-10 10

|○| |○|○| | |○| [1, 2, 3, 4]

8-10-11 9-12 9-10 8-11 9-10-13 8-10-11 10

|○| |○|○| |○| | [1, 3, 4, 2]

8-11 8-10 12 10-12-9 11 10-12-9 8-11 9 10

|○| |○|○| |○| | [1, 4, 3, 2]

8 8 11-10 12 12-10-9 11 12-10-9 8 9 11-10

|○| |○|○| |○| | [1, 4, 2, 3]

Treble clef staff: C_4 (quarter), C_4 (quarter), D_4 (quarter), E_4 (quarter), $F\sharp_4$ (quarter), G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter), B_4 (quarter), A_4 (quarter), G_4 (quarter), $F\sharp_4$ (quarter), E_4 (quarter), D_4 (quarter), C_4 (quarter).

Fretboard positions (T, A, B):

Finger	1	2	3	4
T	12	9	10	9
A	8	10	11	
B	8	10	11	12

|○| |○|○| |○| | [1, 2, 4, 3]

Treble clef staff: C_4 (quarter), C_4 (quarter), D_4 (quarter), E_4 (quarter), $F\sharp_4$ (quarter), G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter), B_4 (quarter), A_4 (quarter), G_4 (quarter), $F\sharp_4$ (quarter), E_4 (quarter), D_4 (quarter), C_4 (quarter).

Fretboard positions (T, A, B):

Finger	1	2	3	4
T	9	12	10	9
A	8	10	11	
B	8	10	11	12

|○| |○|○| |○| | [1, 3, 2, 4]

Treble clef staff: C_4 (quarter), C_4 (quarter), D_4 (quarter), E_4 (quarter), $F\sharp_4$ (quarter), G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter), B_4 (quarter), A_4 (quarter), G_4 (quarter), $F\sharp_4$ (quarter), E_4 (quarter), D_4 (quarter), C_4 (quarter).

Fretboard positions (T, A, B):

Finger	1	2	3	4
T	10	9	12	9
A	8	10	11	
B	8	10	11	12

|○| |○|○| |○| | [1, 2, 3, 4]

Treble clef staff: C_4 (quarter), C_4 (quarter), D_4 (quarter), E_4 (quarter), $F\sharp_4$ (quarter), G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter), B_4 (quarter), A_4 (quarter), G_4 (quarter), $F\sharp_4$ (quarter), E_4 (quarter), D_4 (quarter), C_4 (quarter).

Fretboard positions (T, A, B):

Finger	1	2	3	4
T	9	10	12	9
A	8	10	11	
B	8	10	11	12

|○|○| | |○| |○| [1, 3, 4, 2]

8-12 9 9 12 11 8 11-13 12-8-12 10 9

|○|○| | |○| |○| [1, 4, 3, 2]

8 9 12-9 12 11-8 13-11 12-8 10 12-9

|○|○| | |○| |○| [1, 4, 2, 3]

8 9 9-12 12 8-11 13 11-12 8 10 9-12

|○|○| | |○| |○| [1, 2, 4, 3]

8 9 9-12 12 8 11 13-11 11-12 8-9 10 12

|○|○| | |○| |○| [1, 3, 2, 4]

8-12-9 9-12 11-8 8-11 11-12 13-8-12-9 10

|○|○| | |○| |○| [1, 2, 3, 4]

8-9-12 9-12 8-11 8-11-12 11-13 8-9-12 10

|○|○| |○| | |○| [1, 3, 4, 2]

8-11 9 9-12 10 8 10-13 11-12-8-11 10-9

|○|○| |○| | |○| [1, 4, 3, 2]

8 9 11-9 12 8 10-8 11-13-10 12-8 10-11-9

|○|○| |○| | |○| [1, 4, 2, 3]

8 9 9 11 12 8 10 11 13 12 10 8 10 9 11

|○|○| |○| | |○| [1, 2, 4, 3]


8 9 9 11 12 8 10 11 12 13 10 10 8 9 11

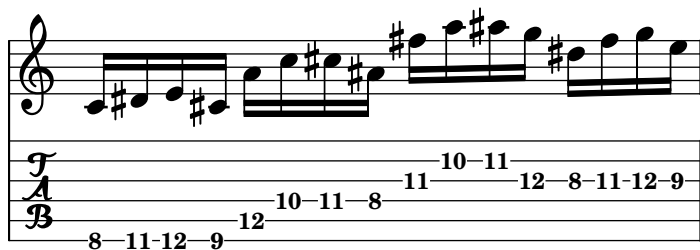
|○|○| |○| | |○| [1, 3, 2, 4]

8 11 9 9 12 10 8 8 11 10 13 12 8 11 9 10

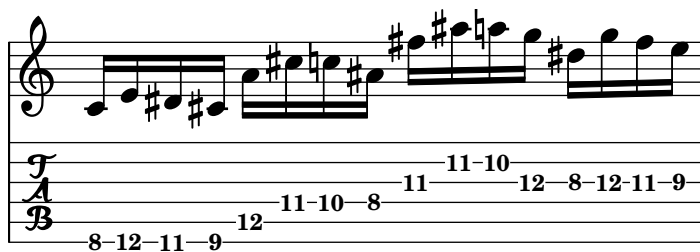
|○|○| |○| | |○| [1, 2, 3, 4]


8 9 11 9 12 8 10 8 11 12 10 13 10 8 9 11

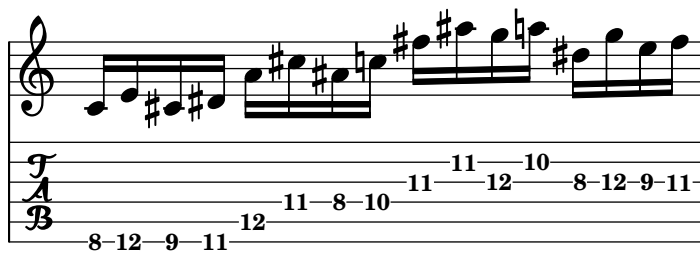
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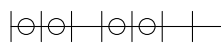


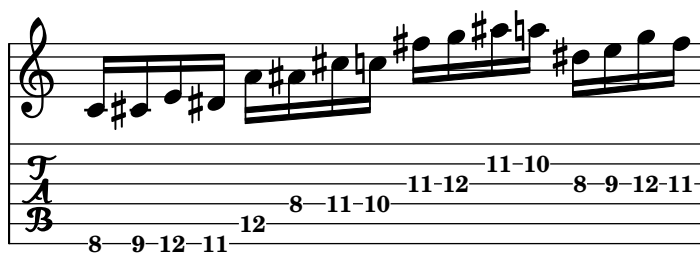
 [1, 4, 3, 2]



 [1, 4, 2, 3]



 [1, 2, 4, 3]



[1, 3, 2, 4]

[1, 2, 3, 4]

6.2 Minor Third

[1, 2, 1]

[1, 2, 1]

|○| |○| | | | | [1, 2, 1]

8-10-8-11-8-11-9-11-9-12-9-12-10-12-10-8-10-8-11-9-11-10-12-10

|○| |○| | | | | [1, 2, 1]

8-9-8-11-12-11-9-10-9-12-8-12-10-11-10-8-9-8-11-12-11-10-11-10

|○| | | | | |○| | [1, 3, 2]

8-9-8-12-11-9-10-9-12-8-12-10-11-10-8-10-9-11-13-12-10-11-10

|○| | | | | |○| | [1, 2, 3]

8-8-9-11-12-9-9-10-12-8-10-10-11-8-9-10-11-12-13-10-10-11

|○| | | | |○|○| [1, 3, 2, 1]

8 9 8 8-11 12-11 11 9 10-9 9-12 8 12 10 11-10 10 8 10-9 8-11 13-12 10 11-10 10

|○| | | | |○|○| [1, 2, 3, 1]

8 8 9 8-11 11-12 11 9 9-10 9-12 12 8 10 10-11 10 8 9-10 8-11 12-13 10 10-11 10

|○| | | | |○|○| [1, 2, 3, 2]

8 8 9 8 11 11-12 11 9 9-10 9 12 8 12 10 10-11-10 8 9-10 9 12-13 12-10 10-11-10 10

|○| | | | |○|○| [1, 3, 2, 3]

8 9 8 9 11 12-11 12-9 10-9-10 8 12 8 10 11-10-11 8 10-9-10 13-12 13-10 11-10-11 10

|○| | | | |○| |○| [1, 3, 2]

8 9 12-11 12-10-9 10-8 8 11 10 11-9 8 10 12-11 13-11-10 11-9

|○| | | | |○| |○| [1, 2, 3]

8-12 9 11 10-12-9 8-10 12 11 8 10 9-11-8-12 11 11-13-10 9-11

|○| | | | |○| |○| [1, 3, 2, 1]

8 9 12-8-11 12-10-9 10-8 9-12 11 12 10 11-9 8 10 12-8-11 13-11-10 11-9 10

|○| | | | |○| |○| [1, 2, 3, 1]

8-12 9 8-11 10-12-9 8-10 9-12 11 12 10 9-11 10 8-12 8-11 11-13-10 9-11 10

|○| | | |○| |○| [1, 2, 3, 2]

8-12 9 10-12-10-9 8-10-8 12 11 11 10 9-11-9 8-12 10 12-11 11-13-11-10 9-11-9

|○| | | |○| |○| [1, 3, 2, 3]

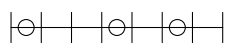
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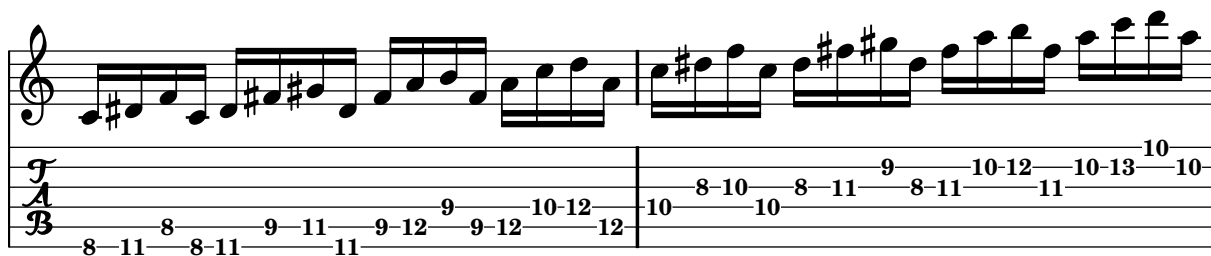
|○| | |○| |○| | [1, 2, 3]

8-11 8 11 9-11-9-12 9 10-12 10 8-10-8-11 9 10-12-10-13 10

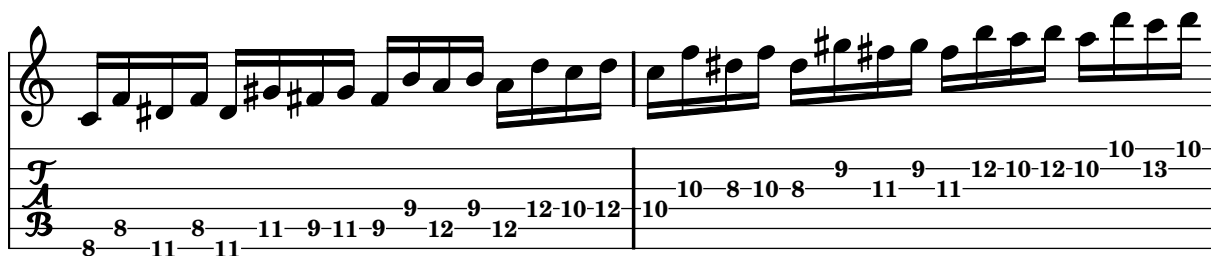
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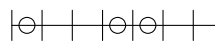
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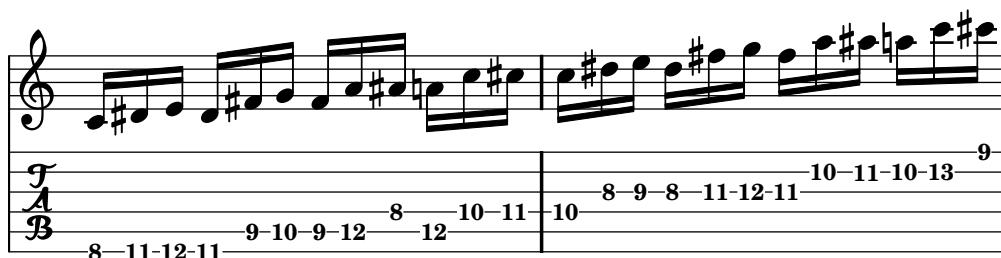
 [1, 2, 3, 1]



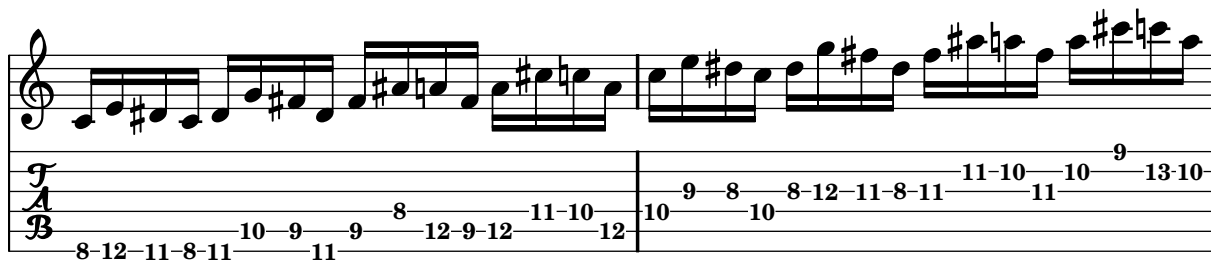
 [1, 3, 2, 3]

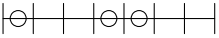


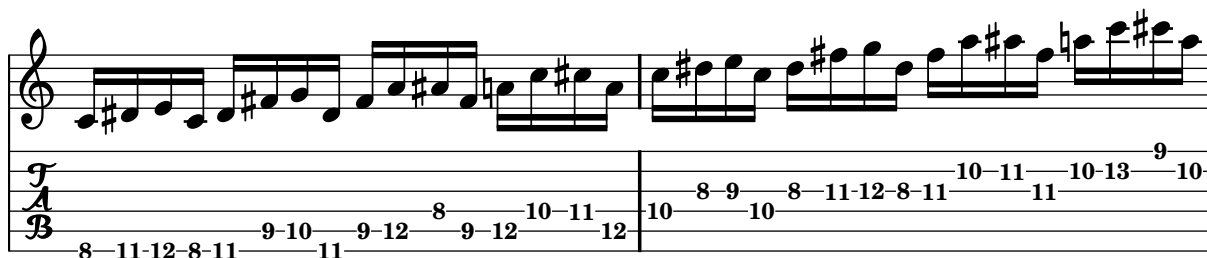
 [1, 2, 3]



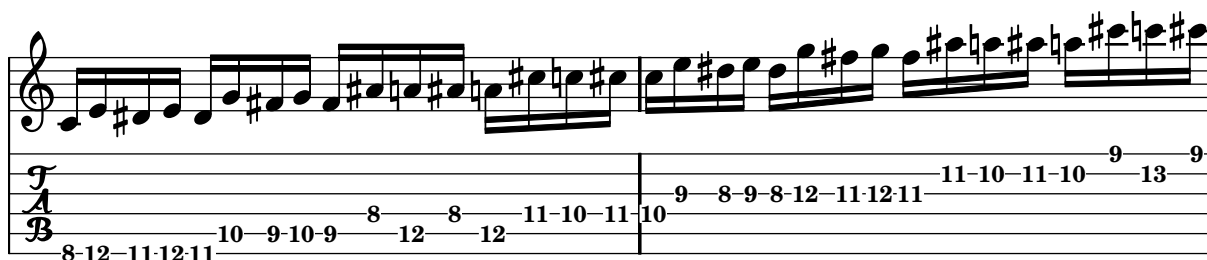
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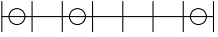


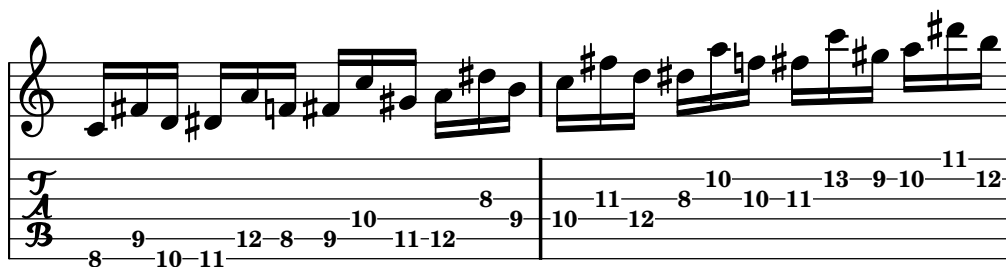
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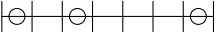


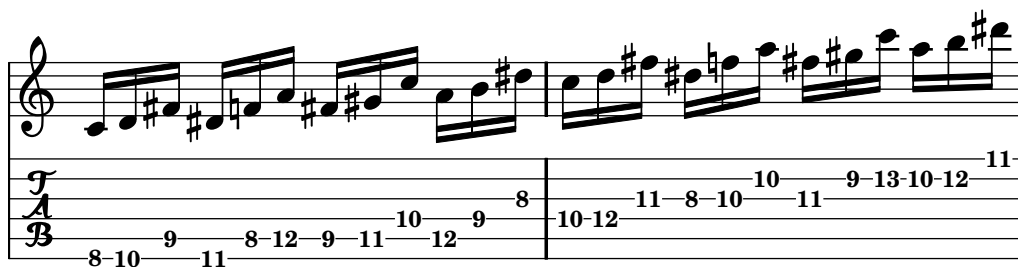
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 [1, 3, 2]



 [1, 2, 3]



|○| |○| | |○| | [1, 3, 2]

8 8 10-11 11-8 9 9 11-12 12-9 10 10 12 8 10-11 12-9 10 12

|○| |○| | |○| | [1, 2, 3]

8-10 8 11 8-11 9-11 9 9-12 10-12 10-8-10 9 9-12-10-12 10

|○| |○| | |○| | [1, 3, 2, 1]

8 8 10-8-11 11-8 11 9 9 11-9-12 12-9 12 10 12-10 8 9 10-8-11 12-9 10 10 12-10

|○| |○| | |○| | [1, 2, 3, 1]

8-10 8 8 11 8-11 11 9-11 9 9-12 9-12 12 10-12 10 10 8-10 9 8-11 9-12 10-12 11 10-12 10

|○| |○| | |○| | [1, 2, 3, 2]

8-10 8-10-11 8-11 8-9-11 11-12 9-12-9 10-12 12-8-10 10-11 9-12-9-10-12 10-12

|○| |○| | |○| | [1, 3, 2, 3]

8-8 10-8 11-11 11-8-11-9 9-11 12-12 10-10 10-8 9-10 11-11 12-9-12-10 10-12 10-12

|○| |○|○| | | | [1, 3, 2]

8-11-10-11 9-8-9-12-11-12 10-9 10-8 12-8-11-10-11 10-9-10-13-12 10-12 12-8-11-10-11

|○| |○|○| | | | [1, 3, 2, 1]

8-11-10-8-11 9-8-9-12-11-9-12 10-9 12-10 8-11-10-8-11 10-9-10-13-12-10 10-12 12-10 8-11-10-8-11 11

|⊖| ⊖⊖ | | | | [1, 2, 3, 1]

8-10-11-8-11 8-9 11 9-11-12-9-12 9-10 12 10-12 8-10 8-10-11-8-11 9-10 10-12-13-10

|⊖| ⊖⊖ | | | | [1, 2, 3, 2]

8-10-11-10-11 8-9 8-9 11-12-11-12 9-10-9 10-12 8 8-10-11-10-11 9-10-9-10-12-13-12

|⊖⊖ | | | | ⊖ | [1, 3, 2]

8 9 9-11-12 9 10 10-12 8 10 11 10 11 8 10 9-11 13-10 11 11

|⊖⊖ | | | | ⊖ | [1, 2, 3]

8 9 9 11-12 12-9-10 10 12 8 8 10-11 11-8-9 10 11-12 13-10-11 11

|○|○| | | | |○| [1, 3, 2, 1]

8 9 9 8 11 12 11 9 10 10 9 12 8 12 10 11 11 10 8 9 8 11 13 12 11 10 11 11 10

|○|○| | | | |○| [1, 2, 3, 1]

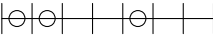
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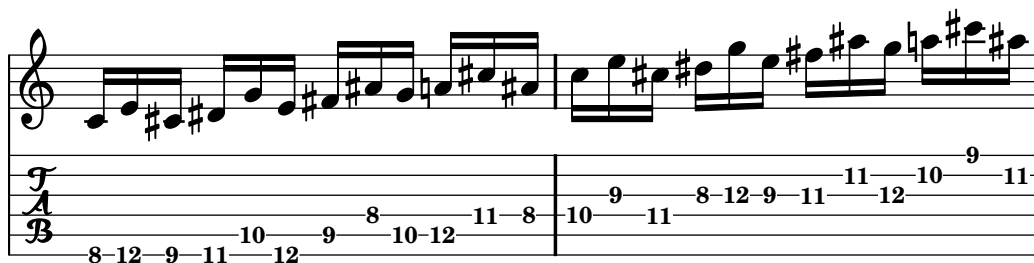
|○|○| | | | |○| [1, 2, 3, 2]

8 9 9 9 11 12 12 9 10 10 12 8 8 10 11 11 11 8 9 9 11 12 13 12 10 11 11

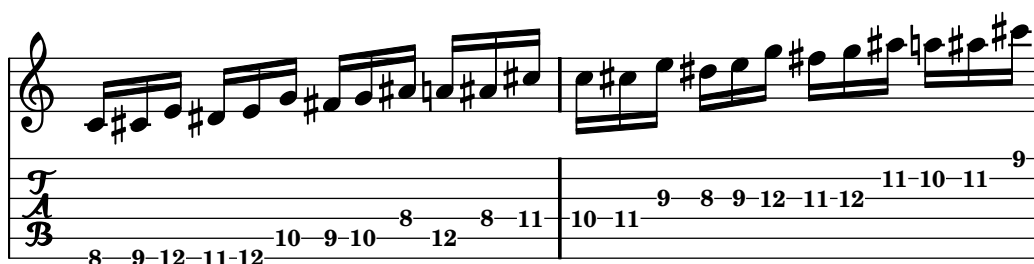
|○|○| | | | |○| [1, 3, 2, 3]

8 9 9 9 11 12 12 9 10 10 12 8 8 10 11 11 11 8 9 10 10 13 13 10 11 11

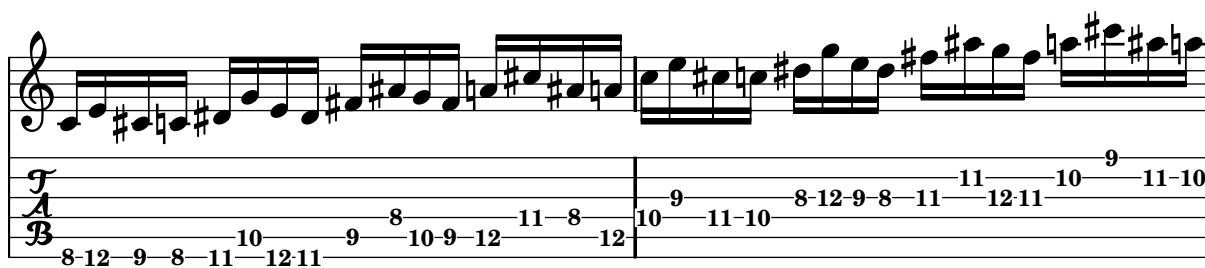
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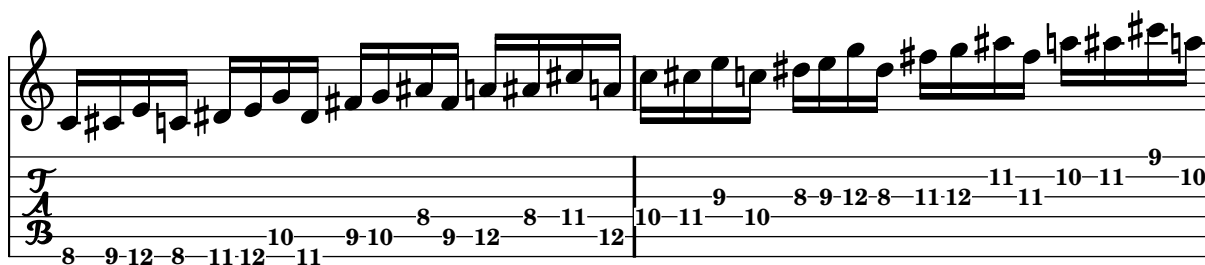
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 [1, 3, 2, 1]



 [1, 2, 3, 1]



|⊖⊖|||⊖||| [1, 2, 3, 2]

8 9-12-9-11-12-12 10 9-10 8 10-12 8-11-8 10-11-11 8-9-12-9-11-12 11 12 10-11-11 9

|⊖⊖|||⊖||| [1, 3, 2, 3]

8-12-9-12-11-12 10 10-9 8 10 8 12 11-8-11 10 9 9-8-12-9-12-11 11 12 11-10 9 11 9

|⊖⊖||⊖||| [1, 3, 2]

8 11-9-11-12 9 9-12-10-12 10 8 10 8 11-9-11 10 10-13-11 12

|⊖⊖||⊖||| [1, 3, 2, 1]

8 11-9-8-11-12 9 9-12-10-9-12 10 8 12 10 8 11-9-8-11 10 10-13-11-10 12 11

|○|○| |○| | | | [1, 2, 3, 1]

8 9 11 8 11 12 11 10 11 8 10 8 9 11 8 11 12 11

|○|○| |○| | | | [1, 2, 3, 2]

8 9 11 9 11 12 12 10 11 8 10 8 9 11 9 11 12 12

|○| | |○| |○|○| [1, 4, 2, 3]

8 9 11 11 10 11 8 10 8 10 11 9 11 13 10 12 10 11 13

|○| | |○| |○|○| [1, 2, 4, 3]

8 11 9 8 9 12 11 9 12 12 10 8 11 10 8 11 10 9 10 13 12 10 13 11 10

|○| | | |○| |○|○| [1, 3, 2, 4]

8 8 11 9 11 11 9 12 9 9 12 10 12 12 10 8 10 10 8 11 8 9 11 11 12 10 13 10 13 11

|○| | | |○| |○|○| [1, 2, 3, 4]

8 11 8 9 11 9 11 12 9 12 9 10 12 10 12 8 10 8 10 11 8 11 9 10 11 10 12 13 10 13 10 11

|○| | | |○|○| |○| [1, 4, 2, 3]

8 9 11 12 11 12 9 10 9 10 12 8 12 8 10 11 10 11 8 9 8 10 11 12 11 13 10 11 10 11 13 9

|○| | | |○|○| |○| [1, 2, 4, 3]

8 11 9 12 11 9 12 10 8 12 10 8 11 10 8 11 9 8 11 10 12 11 10 13 11 10 13 11 9

|○| | |○|○| |○| [1, 3, 2, 4]

8-12-11-11 9-10-9-12-9 8-12-10-12 11-10-8 10-9-8-11-8-12-11-11 10-11-10-13-10-9-13-11

|○| | |○|○| |○| [1, 2, 3, 4]

8-11-12-11 9-9-10-12-9-12 8-10-10-11-8 10-8-9-11-8-11-12-11 10-10-11-13-10-13-9-11

|○| |○| | |○|○| [1, 3, 4, 2]

8-8-9-10-11 11-12-8-9-9-10-11-12 12-8-9-10-11-12 8-9-10-11-12 9-10-11-12 10-11-12 8-9-10-11-12 10-11-12 12-13-9-10-10-11-12

|○| |○| | |○|○| [1, 4, 3, 2]

8-9-8-10-11 12-11-8-9-10-9-11-12 8-12-9-10-11-12 10-11-10-12 8-10-9-10-11 13-12-9-10-11-10-12

|○| |○| | |○|○| [1, 4, 2, 3]

8 9 10 8 11 12 8 11 9 10 11 12 9 12 10 11 10 9 13 9 12 10 11 12 10

|○| |○| | |○|○| [1, 2, 4, 3]

8 10 9 8 11 8 12 11 9 11 10 9 9 8 12 10 12 11 10 8 10 10 9 9 13 12 10 12 11 10

|○| |○| | |○|○| [1, 3, 2, 4]

8 8 9 11 8 12 9 9 10 12 12 9 8 10 10 11 8 9 10 10 11 12 9 13 10 10 12 11

|○| |○| | |○|○| [1, 2, 3, 4]

8 10 8 9 11 8 11 12 9 11 9 10 12 9 12 8 10 12 10 11 8 10 9 10 11 9 12 13 10 12 10 11

|○| |○|○| | |○| [1, 3, 4, 2]

8-11 9 10-11 9-12 8 9-12 10 11-12 10 8 9 10 8-11 12 8-11 10 10-11 10-13 9-10-13 11 12

|○| |○|○| | |○| [1, 4, 3, 2]

8 9 11-10-11 12-9 8 9 10 12-11-12 10 8 10-9 10 11-8 12 8 11-10-11 13-10 9-10 11 13-12

|○| |○|○| | |○| [1, 3, 2, 4]

8 11-10 9 11 9-8-12 9-12-11 10 10-9 12 8 10 8-11 12 11-8-11-10 10 10-9-13-10-13-12 11

|○| |○|○| | |○| [1, 2, 3, 4]

8-10-11 9 11 8 9-12-9 11-12 10 9-10 12 10-12 8-11-8-10-11 10 11 9-10-13-10-12-13 11

|○| |○|○| |○| | [1, 3, 4, 2]

Musical notation for the first scale group, [1, 3, 4, 2]. The notation includes a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings: 8-11, 8, 10-11, 9-11, 8, 9-12, 9-11, 12, 10-12, 9, 10, 8-10, 12, 8-11, 9, 10-11, 10-12, 9-10, 13, 10, 12.

|○| |○|○| |○| | [1, 4, 3, 2]

Musical notation for the second scale group, [1, 4, 3, 2]. The notation includes a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings: 8, 8, 11-10, 11, 11-9, 8, 9, 12-11, 12, 12-10, 9, 10, 10-8, 12, 8, 9, 11-10, 11, 12-10, 9-10, 10, 13-12.

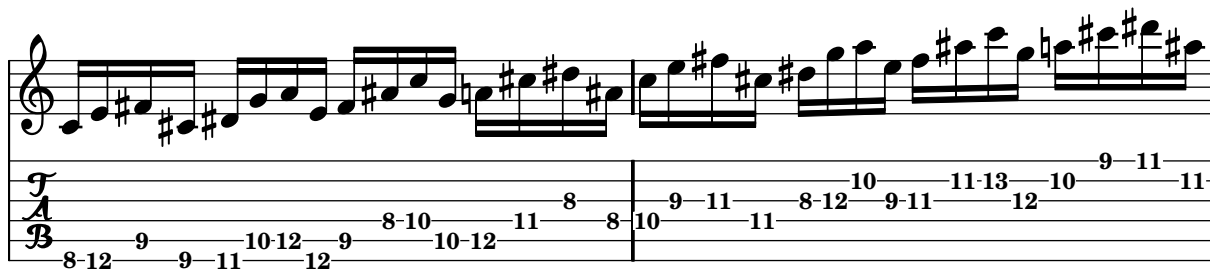
|○| |○|○| |○| | [1, 3, 2, 4]

Musical notation for the third scale group, [1, 3, 2, 4]. The notation includes a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings: 8, 11-10, 8, 11, 9-8, 11, 9-12, 11, 12, 10-9, 12, 10, 8, 12, 10-8, 11-10, 9, 11, 10-9, 12-10, 13-12, 10.

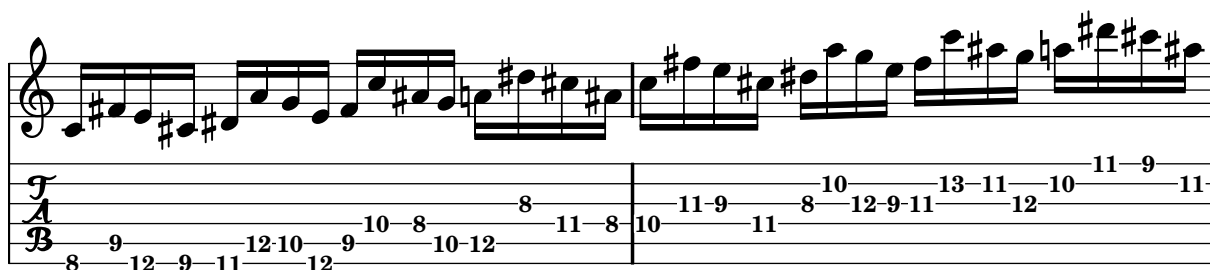
|○| |○|○| |○| | [1, 2, 3, 4]

Musical notation for the fourth scale group, [1, 2, 3, 4]. The notation includes a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings: 8, 10-11, 8, 11, 8, 9, 11-9, 11-12, 12, 9, 9-10, 12, 10-12, 8-10, 8-10, 11, 9, 11, 9-10, 12-10, 12-13, 10.

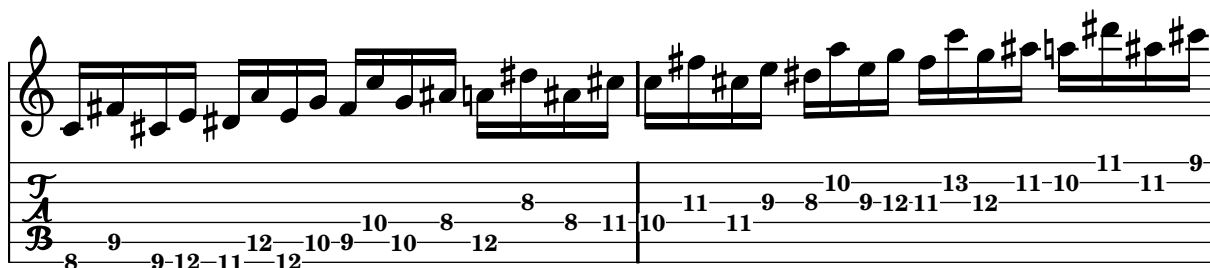
 [1, 3, 4, 2]



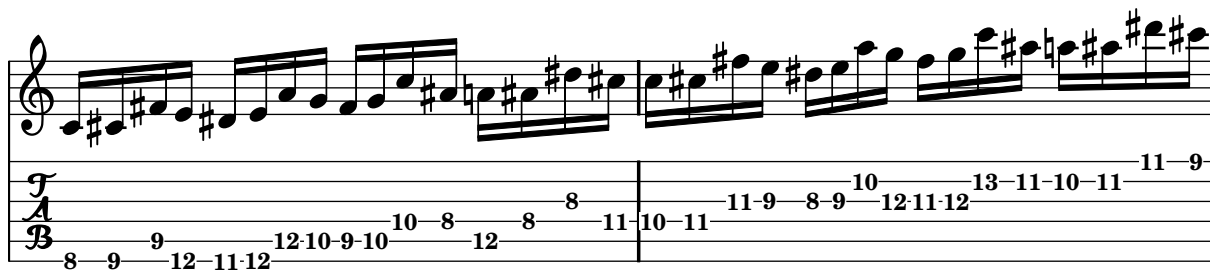
 [1, 4, 3, 2]



 [1, 4, 2, 3]



 [1, 2, 4, 3]



|○|○| | |○| |○| [1, 3, 2, 4]

Musical notation for the first scale group, [1, 3, 2, 4]. The notation includes a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings: 8-12-9-9-11-12, 8-10-12-11-8-8, 10-9-11-11-8-12-9-11-12-13-10-9-11-11.

|○|○| | |○| |○| [1, 2, 3, 4]

Musical notation for the second scale group, [1, 2, 3, 4]. The notation includes a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings: 8-9-12-9-11-12, 10-12-9-10-8-10-8-11-8, 10-11-9-11-8-9-12-10-11-12-11-13-10-11-9-11.

|○|○| |○| | |○| [1, 3, 4, 2]

Musical notation for the third scale group, [1, 3, 4, 2]. The notation includes a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings: 8-11-9-9-11-12, 9-12-10-12-10-8-8, 10-8-11-11-8-11-9-11-10-13-12-10-13-11-11.

|○|○| |○| | |○| [1, 4, 3, 2]

Musical notation for the fourth scale group, [1, 4, 3, 2]. The notation includes a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings: 8-9-11-9-11-12, 12-9-10-12-10-8-8, 10-11-8-11-8-11-9-11-13-10-12-10-13-11-11.

|○|○| |○| | |○| [1, 3, 2, 4]

8-11-9-9-11-12 12-9-12-10-10-8 8 10-8-11-8-11-9-10-10-13-10-13-11-11

|○|○| |○| | |○| [1, 2, 3, 4]

8-9-11-11-12 9-12-9-10-12-10-8-10 8 10-11-8-11-8-9-11-10-11-12-10-13-10-11-13-11

|○|○| |○|○| | | [1, 3, 4, 2]

8-11-12-9-11-12 9-10-9-12-8-10-12-10-11-8 10-8-9-11-8-11-12-9-11-10-11-12-10-13-9-11

|○|○| |○|○| | | [1, 4, 3, 2]

8-12-11-9-11-10-9-12-9-8-12-10-12-11-10-8 10-9-8-11-8-12-11-9-11-11-10-10-9-13-11

|○|○| |○|○| | | [1, 3, 2, 4]

8 11 9 12 11 12 9 10 9 12 10 8 12 10 8 11 10 8 11 10 8 11 9 8 11 9 12 11 10 11 10 13 11 9

|○|○| |○|○| | | [1, 2, 3, 4]

8 9 11 12 11 12 9 10 9 10 12 8 12 8 10 11 10 11 8 9 8 9 11 12 11 12 10 11 10 11 13 9

6.3 Diminished Fifth

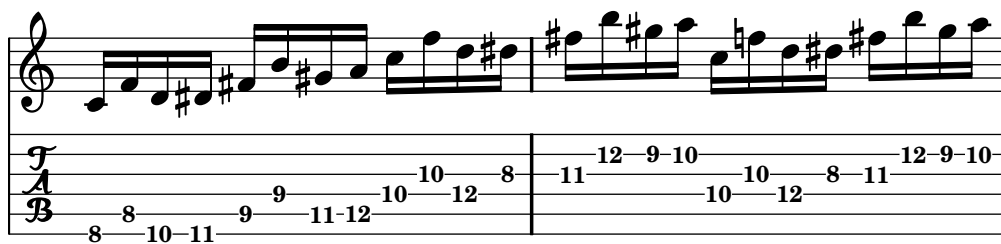
|○| |○|○| |○| | | [1, 3, 4, 2]

8 11 8 10 9 12 11 10 8 10 12 11 10 12 9 10 12 9 11 10 8 10 12 11 10 12 9

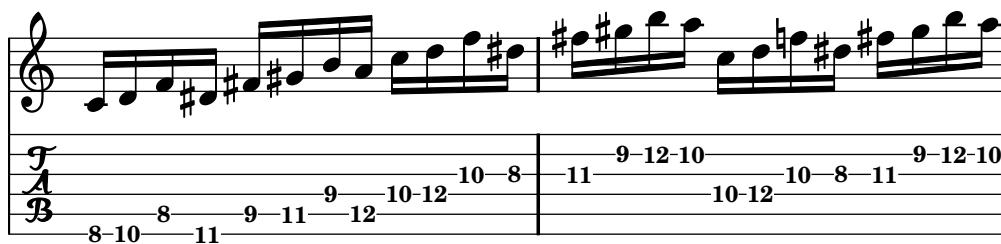
|○| |○|○| |○| | | [1, 4, 3, 2]


8 8 11 10 9 12 11 10 10 8 12 11 12 10 9 11 10 8 11 12 10 9 10 8 12 11 12 10 9

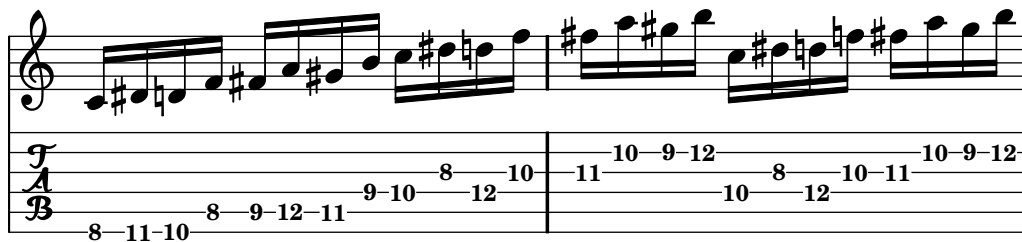
 [1, 4, 2, 3]




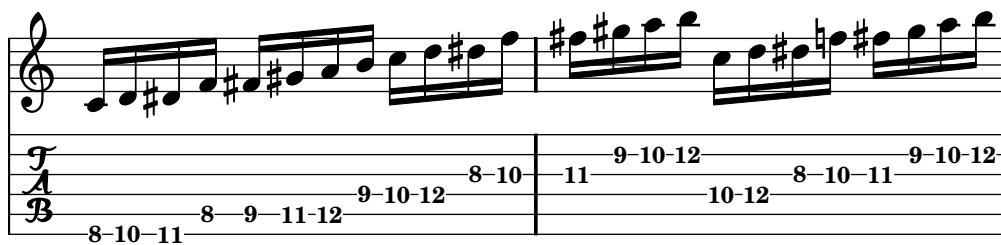
 [1, 2, 4, 3]



 [1, 3, 2, 4]



 [1, 2, 3, 4]



|○|○| |○|○| | | [1, 3, 4, 2]

8-11-12-9 9-12 8-10 8-9 11 11-10-11 12-8-9 11-10-11 12

|○|○| |○|○| | | [1, 4, 3, 2]

8-12-11-9 9-8 12-10 10-9-8 11 11-11-10 12-9-8 11-11-10 12

|○|○| |○|○| | | [1, 4, 2, 3]

8-12-9-11 9-8 10-12 10-9-8 11 11-11-10 12-9-8 11-11-10 12

|○|○| |○|○| | | [1, 2, 4, 3]

8-9-12-11 9-10 8-12 10-11 9-8 11-11-10 12-9-8 11-11-10 12

|○|○| |○|○| | | [1, 3, 2, 4]

8-11-9-12 9-12-10 8-10 11 9 11-10 12 11 10 11 9-11 10 12 11

|○|○| |○|○| | | [1, 2, 3, 4]

8-9-11-12 9-10-12 8-10-11 8-9 11-12 10-11 10-11 8-9-11-12 10-11

7

Half-Whole Diminished Scale Group

7.1 Major Sixth

|○| | | | |○| [1, 2, 1]

|○| | | | |○| | [1, 2, 1]

|○| |○| | | | | [1, 2, 1]

8-10-8 12 9 11 11-8-10-8

|○| | | | | |○|○| [1, 3, 2]

8 9 8-12 12 11 13-12 8 10-9

|○| | | | | |○|○| [1, 2, 3]

8 8-9-12 12 8-11 12-13 8 9-10

|○| | | | | |○|○| [1, 3, 2, 1]

8 9 8 8-12 12 11 13-12 11-8-10-9 8



The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. This is followed by a half note D5, then a half note E5, and a half note F#5. The melody continues with a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. This is followed by a half note D6, then a half note E6, and a half note F#6. The melody concludes with a quarter note G6, a quarter note A6, a quarter note B6, and a quarter note C7. The bass staff contains a bass line with a key signature of one sharp (F#) and a 2/4 time signature. The bass line begins with a quarter note G3, followed by a quarter note A3, then a quarter note B3, and a quarter note C4. This is followed by a half note D4, then a half note E4, and a half note F#4. The bass line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note D5, then a half note E5, and a half note F#5. The bass line concludes with a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6.



|○| | | |○| |○| [1, 2, 3]

8-12 9-12 11 8-11 11-13 8-12 10

|○| | | |○| |○| [1, 3, 2, 1]

8 9 12-8 12 11 13-11 11-8 10 12-8

|○| | | |○| |○| [1, 2, 3, 1]

8-12 9 12 11 8 11-13 11-8-12 10 8

|○| | | |○| |○| [1, 2, 3, 2]

8-12 9 12 11 11 11-13-11 8-12 10 12

⊖| | | ⊖| ⊖| [1, 3, 2, 3]

8 9 12 9-12 11 8 11 13-11-13 10 10 8 12

⊖| | ⊖| ⊖| [1, 3, 2]

8 8 11 12 12-10 11 12-10 8 9 11

⊖| | ⊖| ⊖| [1, 2, 3]

8 11 8 12 10-12 11 10-12 8 11 9

⊖| | ⊖| ⊖| [1, 3, 2, 1]

8 8 11 8 12 12-10 12 11 12-10 11 8 9 11 8

|○| | | |○| |○| | | [1, 2, 3, 1]

8-11-8-12-10-12-11-10-12-11-8-11-9-8

|○| | | |○| |○| | | [1, 2, 3, 2]

8-11-11-12-10-12-10-11-10-12-10-11-9-11

|○| | | |○| |○| | | [1, 3, 2, 3]

8-8-11-8-12-12-10-12-11-12-10-12-9-11-9

|○| |○| | | |○| | [1, 3, 2]

8-9-10-12-9-11-13-9-10-10-8-10

|○| |○| | | |○| [1, 2, 3]

8-10 9-12 9 8-11 9-13 8-10 10

|○| |○| | | |○| [1, 3, 2, 1]

8 9 10-8 12 9 12 8 9 11 13-9 11-8 10-8 10-8

|○| |○| | | |○| [1, 2, 3, 1]

8-10 9 12 8 9 11 9-13 11-8-10 10 8

|○| |○| | | |○| [1, 2, 3, 2]

8-10 9 10 12 9 9 8 11 9-13-9 8-10 10 10

|○| |○| | | |○| [1, 3, 2, 3]

8 9 10 9-12 8 9 8-11 13-9-13 10-10

|○| |○| | |○| | [1, 3, 2]


8 8 10 12 12-9 11 12-9 8 9 10

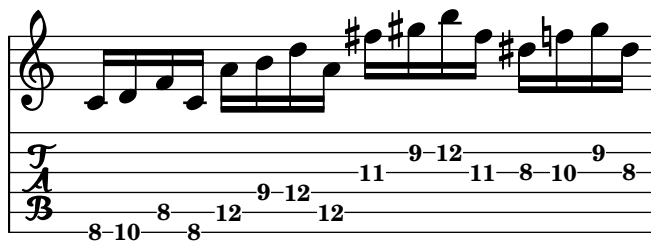
|○| |○| | |○| | [1, 2, 3]


8-10 8-12 9-12 11 9-12 8-10 9

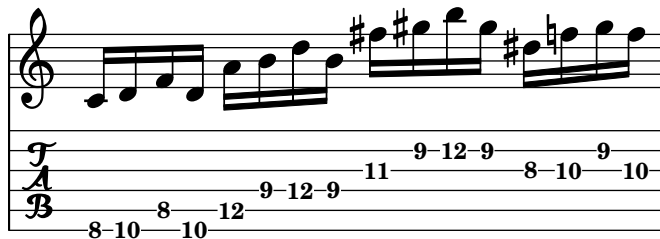
|○| |○| | |○| | [1, 3, 2, 1]


8 8 10-8 12 12-9 12 12-9 11 11-8 9 10-8

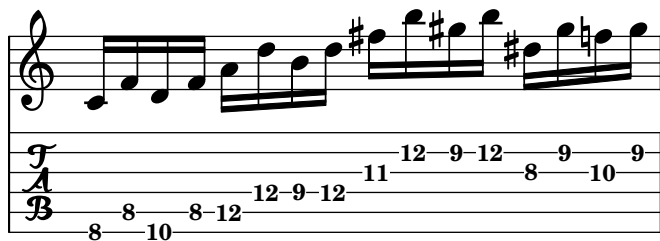
 [1, 2, 3, 1]



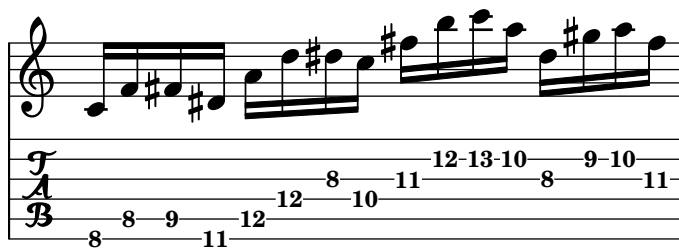
 [1, 2, 3, 2]



 [1, 3, 2, 3]



 [1, 3, 4, 2]



|○| | | |○| | |○|○| [1, 4, 3, 2]

8 9 8 11 12 8 12-10 11 13-12-10 10 9 11

|○| | | |○| | |○|○| [1, 4, 2, 3]

8 9 11 8-12 10-12 8 11 13-10-12 10 9 11

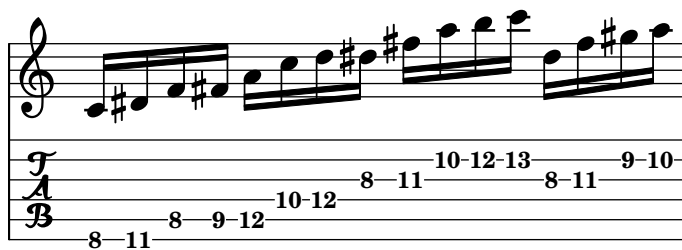
|○| | | |○| | |○|○| [1, 2, 4, 3]

8 11 9 8-12 10 12 8 11 10-13-12 8-11 10 9

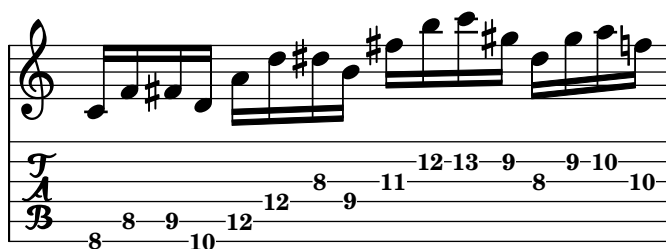
|○| | | |○| | |○|○| [1, 3, 2, 4]

8 8 11 9-12 12-10 8 11 12-10-13 8 9 11 10

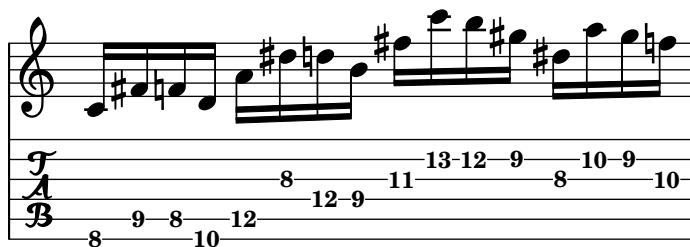
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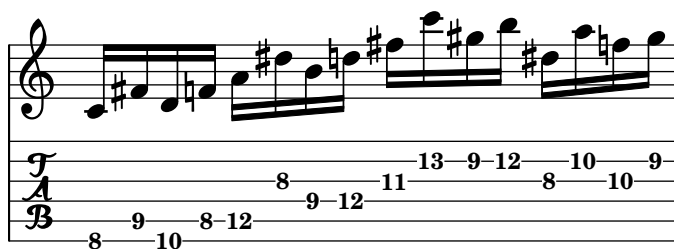
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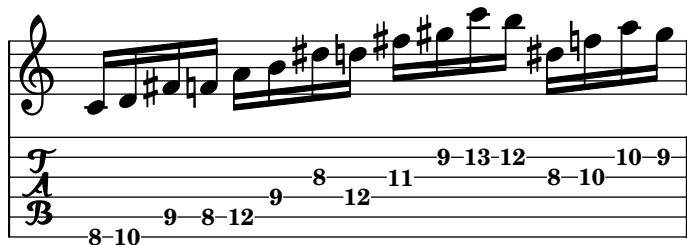
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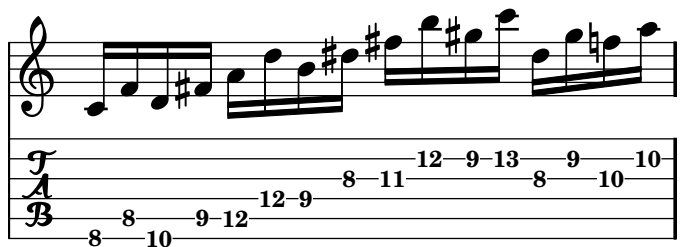
 [1, 4, 2, 3]



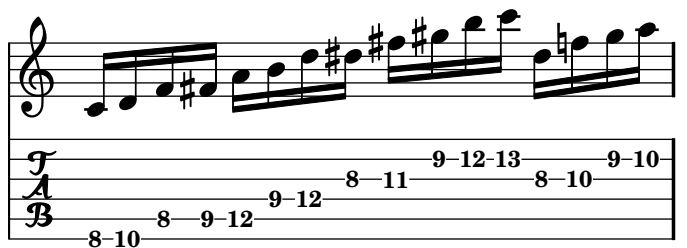
 [1, 2, 4, 3]



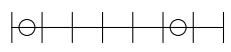
 [1, 3, 2, 4]

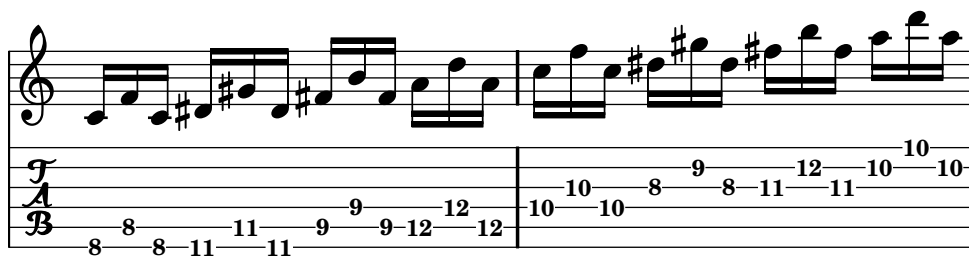


 [1, 2, 3, 4]



7.2 Minor Third

 [1, 2, 1]



|○| | | | |○| | | | [1, 2, 1]

8-12-8-11-10-11-9-8-9-12-11-12 | 10-9-10-8-12-8-11-11-10-9-10

|○| |○| | | | | [1, 2, 1]

8-10-8-11-8-9-11-9-12-9-12 | 10-12-10-8-10-8-11-9-10-12-10

|○| | | | | |○|○| [1, 3, 2]

8-9-8-11-12-11-9-10-9-12-8-12 | 10-11-10-8-10-9-11-13-12-10-11-10

|○| | | | | |○|○| [1, 2, 3]

8-8-9-11-12-9-9-10-12-8-10 | 10-10-11-8-9-10-11-12-13-10-10-11

|○| | | | |○|○| [1, 3, 2, 1]

8 9 8 8-11 11 9 10-9 9-12 8 12 10 11-10 10 8 10-9 8-11 13-12 10 11-10 10

|○| | | | |○|○| [1, 2, 3, 1]

8 8 9 8-11 11-12 11 9 9-10 9-12 12 8 10 10-11 10 8 9-10 8-11 12-13 10 10-11 10

|○| | | | |○|○| [1, 2, 3, 2]

8 8 9 8 11 11-12 11 9 9-10 9 12 8 12 10 10-11-10-8 9-10-9 12-13-12-10 10-11-10 10

|○| | | | |○|○| [1, 3, 2, 3]

8 9 8 9 11 12-11-12-9 10-9-10 8 12 8 10 11-10-11-8 10-9-10 13-12-13-10 11-10-11 10

⊖ | | | ⊖ | ⊖ | [1, 3, 2]

Handwritten musical notation for the first exercise. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar-style staff with two lines labeled T and B. The T line contains fret numbers: 8, 9, 12, 11, 12, 10, 9, 10, 8, 12, 11, 10, 11, 9, 8, 10, 12, 11, 13, 11, 10, 11, 9. The B line contains fret numbers: 8, 9, 12, 11, 12, 10, 9, 10, 8, 12, 11, 10, 11, 9, 8, 10, 12, 11, 13, 11, 10, 11, 9.

⊖ | | | ⊖ | ⊖ | [1, 2, 3]

Handwritten musical notation for the second exercise. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar-style staff with two lines labeled T and B. The T line contains fret numbers: 8, 9, 12, 11, 12, 10, 9, 10, 8, 12, 11, 10, 11, 9, 8, 10, 12, 11, 13, 11, 10, 11, 9. The B line contains fret numbers: 8, 9, 12, 11, 12, 10, 9, 10, 8, 12, 11, 10, 11, 9, 8, 10, 12, 11, 13, 11, 10, 11, 9.

⊖ | | | ⊖ | ⊖ | [1, 3, 2, 1]

Handwritten musical notation for the third exercise. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar-style staff with two lines labeled T and B. The T line contains fret numbers: 8, 9, 12, 11, 12, 10, 9, 10, 8, 12, 11, 10, 11, 9, 8, 10, 12, 11, 13, 11, 10, 11, 9. The B line contains fret numbers: 8, 9, 12, 11, 12, 10, 9, 10, 8, 12, 11, 10, 11, 9, 8, 10, 12, 11, 13, 11, 10, 11, 9.

⊖ | | | ⊖ | ⊖ | [1, 2, 3, 1]

Handwritten musical notation for the fourth exercise. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar-style staff with two lines labeled T and B. The T line contains fret numbers: 8, 9, 12, 11, 12, 10, 9, 10, 8, 12, 11, 10, 11, 9, 8, 10, 12, 11, 13, 11, 10, 11, 9. The B line contains fret numbers: 8, 9, 12, 11, 12, 10, 9, 10, 8, 12, 11, 10, 11, 9, 8, 10, 12, 11, 13, 11, 10, 11, 9.

|○| | | |○| |○| [1, 2, 3, 2]

8-12 9 10-12-10-9 8-10-8 12 11 11 10 9-11-9 8-12 10 12-11 11-13-11-10 9-11-9

|○| | | |○| |○| [1, 3, 2, 3]

8 9 9 12-10-12-9 10-8-10 12 11 8 10-11-9-11-8 10 10 13-11-13-10 11-9-11

|○| | |○| |○| | [1, 2, 3]

8-11 8 11 9-11-9-12 9 10-12 10 8-10-8-11 9 10-12-10-13 10

|○| | |○| |○| | [1, 3, 2, 1]

8 8 11-8-11 11-9 9 12-9-12 12-10 10 10 8 8 9 11-8-11 12-10 10 13-10

|○| | |○| |○| | [1, 2, 3, 1]

8-11 8-11 9-11 11 9-12 9-12 10-12 12 10 8-10 10 8-11 9 8-11 10-12 11 10-13 10

|○| | |○| |○| | [1, 3, 2, 3]

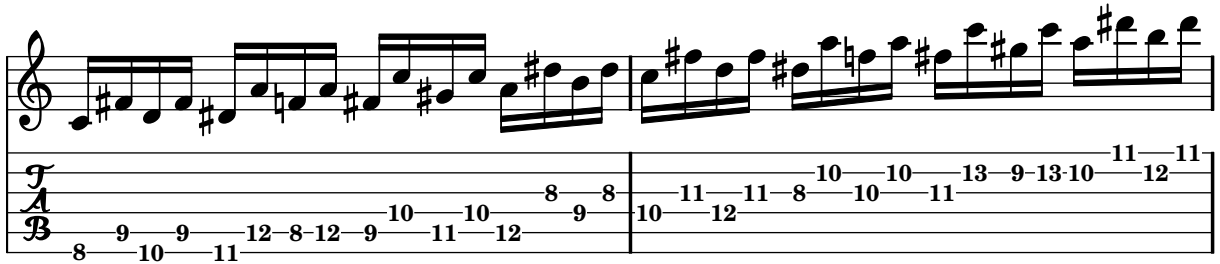
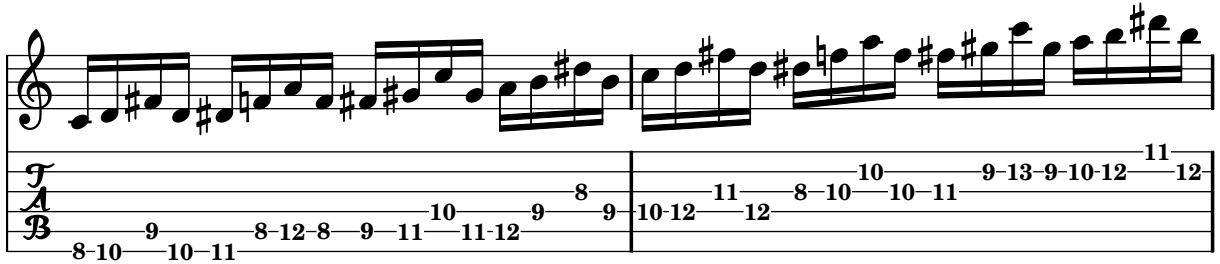
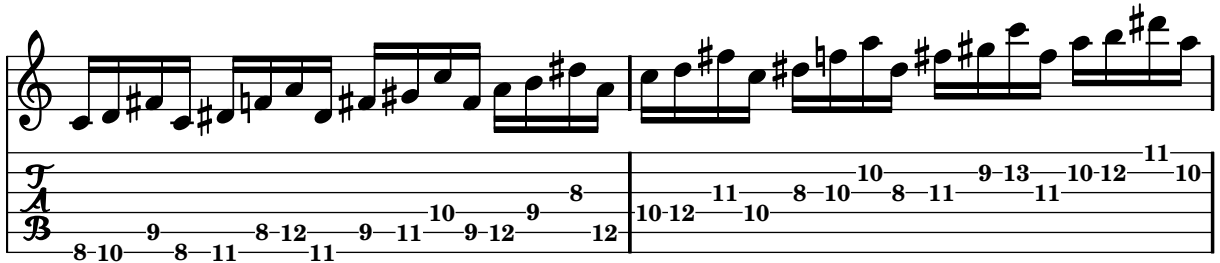
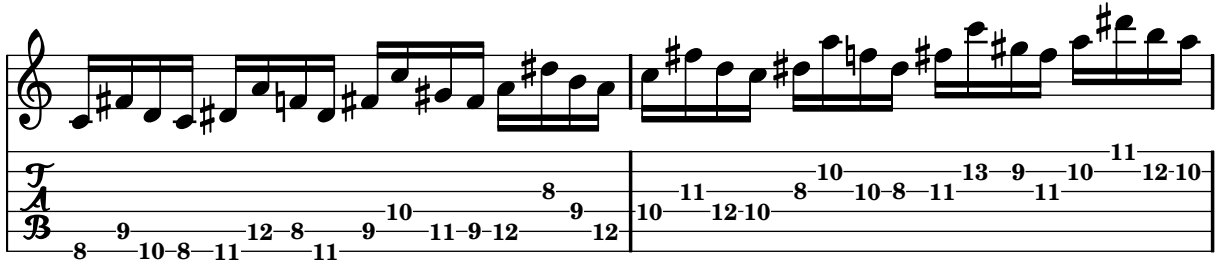
8 8 11 11 11 9 11 9 9 12 9 12 12 10 12 10 10 8-10 8 9 11 9 11 12 10 12 10 10 13

|○| |○| | | |○| [1, 3, 2]

8 9 10-11 12 8 9 10 11 12 8 9 10 11 12 8 10 10 11 13 9 10 11 12

|○| |○| | | |○| [1, 2, 3]

8 10 9 11 8 12 9 11 10 12 9 8 10 12 11 8 10 10 11 9 13 10 12 11



|○| |○| | |○| | [1, 3, 2]

8 8 10-11 11-8 9 9 11-12 12-9 10 10 12 8 10-11 12-9 10 12

|○| |○| | |○| | [1, 2, 3]

8-10 8 11 8-11 9-11 9 9-12 10-12 10-8-10 9 9-12-10-12 10

|○| |○| | |○| | [1, 3, 2, 1]

8 8 10-8-11 11-8 11 9 9 11-9-12 12-9 12 10 10 12-10 8 10-8-11 12-9 10 10 12-10

|○| |○| | |○| | [1, 2, 3, 1]

8-10 8 8 11 8-11 11 9-11 9 9-12 9-12 12 10-12 10 10 8-10 9 8-11 9-12 10-12 10 10

|○| |○| | |○| | [1, 2, 3, 2]

8-10 8-10-11 8-11 8-9-11 9-11 9-12-9 10-12 10-12 8-10 9-10-11 9-12-9-10-12 10-12

|○| |○| | |○| | [1, 3, 2, 3]

8 8-10 8-11 11-8-11 9-11 9-12 12-9-12 10-12 10-12 10-8 9-10 9-11 12-9-12-10 10-12

|○| | |○| |○|○| [1, 4, 2, 3]

8 9-11 8-11 12-9-11-9 10-12 9-12 8-10-12 10-12 11-8-10-8 10-11 9-11 13-10-12-10 11-13 10-13

|○| | |○| |○|○| [1, 2, 4, 3]

8-11 9-11 9-12 11-9-12 10-9 10-12 8-12 10-12 8-11-10-8 11-11 10-9 10-13-12-10-13 11-10

|○| | |○| |○|○| [1, 3, 2, 4]

Musical notation for the first exercise, featuring a treble clef staff with a melodic line and a bass staff with a figured bass line. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes. The figured bass line includes numbers 8, 11, 9, 10, 12, 10, 8, 10, 8, 11, 8, 9, 10, 12, 10, 13, 10, 13, 11.

|○| | |○| |○|○| [1, 2, 3, 4]

Musical notation for the second exercise, featuring a treble clef staff with a melodic line and a bass staff with a figured bass line. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes. The figured bass line includes numbers 8, 11, 8, 9, 9, 11, 12, 9, 12, 9, 10, 10, 12, 8, 10, 8, 10, 11, 8, 11, 9, 10, 11, 10, 12, 13, 10, 13, 10, 11.

|○| |○| | |○|○| [1, 3, 4, 2]

Musical notation for the third exercise, featuring a treble clef staff with a melodic line and a bass staff with a figured bass line. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes. The figured bass line includes numbers 8, 9, 10, 11, 11, 12, 8, 9, 9, 10, 11, 12, 12, 8, 9, 10, 11, 12, 8, 9, 10, 11, 12, 8, 9, 10, 11, 12, 13, 9, 10, 10, 11, 10, 11, 12.

|○| |○| | |○|○| [1, 4, 3, 2]

Musical notation for the fourth exercise, featuring a treble clef staff with a melodic line and a bass staff with a figured bass line. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes. The figured bass line includes numbers 8, 9, 8, 10, 11, 12, 11, 8, 9, 10, 9, 11, 12, 8, 12, 9, 10, 11, 10, 12, 8, 10, 9, 10, 11, 13, 12, 9, 10, 11, 10, 12.

|○| |○| | |○|○| [1, 4, 2, 3]

8 9 10 8 11 12 8 11 9 10 9 12 8 11 12 10 11 10 9 13 9 12 10 11 12 10

|○| |○| | |○|○| [1, 2, 4, 3]

8 10 9 8 11 8 12 11 9 11 10 9 9 12 10 12 11 10 8 10 10 9 9 13 12 10 12 11 10

|○| |○| | |○|○| [1, 3, 2, 4]

8 8 10 9 11 11 8 12 9 9 11 10 12 12 9 8 10 12 11 8 9 10 10 11 12 9 13 10 10 12 11

|○| |○| | |○|○| [1, 2, 3, 4]

8 10 8 9 11 8 11 12 9 11 9 10 9 12 8 10 12 10 11 8 10 9 10 11 9 12 13 10 12 10 11

8

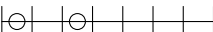
Half-Whole Diminished Scale Subset

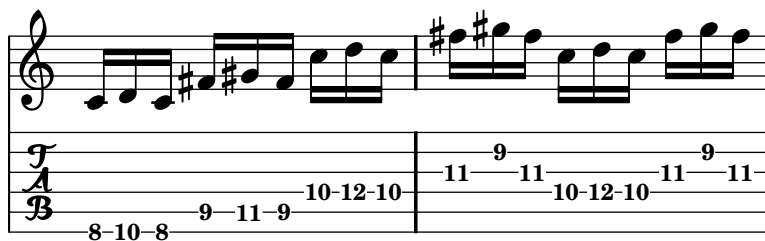
The patterns in this chapter suggest the Half-Whole scale but do not contain all of its notes. Most players will find they can be used in the same contexts as those containing the entire scale, although they do give somewhat different flavours.

8.1 Diminished Fifth

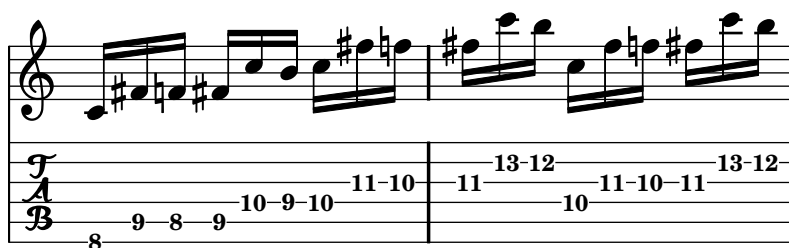
|○| | | | |○| [1, 2, 1]

8 8 9 9 10 10 11 11 10 10 11 11 12 12

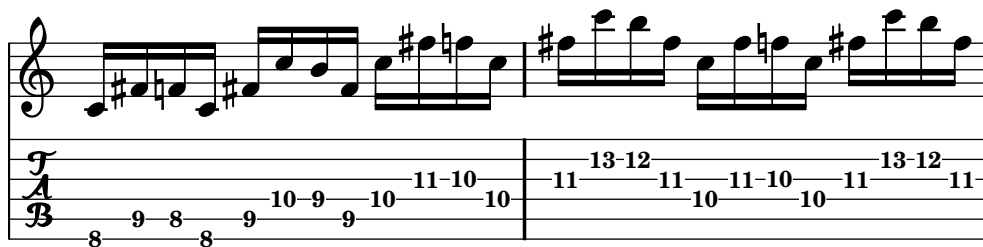
 [1, 2, 1]



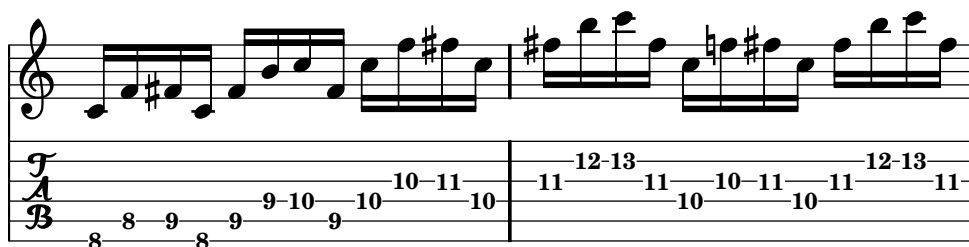
 [1, 3, 2]



 [1, 3, 2, 1]



 [1, 2, 3, 1]



|○| | | | |○|○| [1, 2, 3, 2]

8 8 9 8 9 9 10 9 10 10 11 10 11 12 13 12 10 11 10 11 12 13 12

|○| |○| | | |○| [1, 3, 2]

8 9 10 9 11 10 11 12 11 13 9 10 11 12 11 13 9

|○| |○| | | |○| [1, 3, 2, 1]

8 9 10 8 9 11 9 10 12 10 11 13 9 11 11 10 11 12 10 11 13 9 11

|○| |○| | | |○| [1, 2, 3, 1]

8 10 9 8 9 11 9 10 12 11 10 11 9 13 11 10 12 11 10 11 9 13 11

|○| |○| | | |○| [1, 2, 3, 2]

T
B

8-10-10 9-11-11 10-12-12 11-11-11 9-13-9 10-12-12 11-11 9-13-9

9

$1^{\text{dom}} + \flat 6^{\text{maj}}$ Scale Group

9.1 Augmented Fifth

|○| | | | |○| [1, 2, 1]

8 8 11 11 9 10 9

|○| | | |○| | | [1, 2, 1]

8 11 8 11 9 12 9

9.2 Major Third

|○| | | | |○| | [1, 2, 1]

8 8 8-12 12 11 11 | 10 10 10 9 9 9

|○| | | | |○| | [1, 2, 1]

8 11-8-12 10 11 11 | 10 10 9-12-9 9-12-9

10

4^{min} + 7^{min} Scale Group

10.1 Diminished Fifth

|○| |○| | |○| | [1, 3, 2]

First pattern [1, 3, 2] musical notation. The staff shows a treble clef with a key signature of one sharp (F#). The scale is written in eighth notes. The fretboard diagram below shows the positions for the 4^{min} and 7^{min} scales. The 4^{min} scale (top line) has frets 8, 8, 10, 9, 9, 11, 10, 12. The 7^{min} scale (bottom line) has frets 11, 12, 9, 10, 10, 12, 11, 12, 9.

|○| |○| | |○| | [1, 2, 3]

Second pattern [1, 2, 3] musical notation. The staff shows a treble clef with a key signature of one sharp (F#). The scale is written in eighth notes. The fretboard diagram below shows the positions for the 4^{min} and 7^{min} scales. The 4^{min} scale (top line) has frets 8, 10, 8, 9, 11, 9, 10, 12, 10. The 7^{min} scale (bottom line) has frets 11, 9, 12, 10, 12, 10, 11, 9, 12.

|○| |○| | |○| | [1, 3, 2, 1]

8 8 10 8 9 9 11 9 10 12 10 11 12 9 11 10 12 10 11 11

|○| |○| | |○| | [1, 2, 3, 1]

8 10 8 8 9 11 9 9 10 12 10 11 9 12 11 10 12 10 11 11

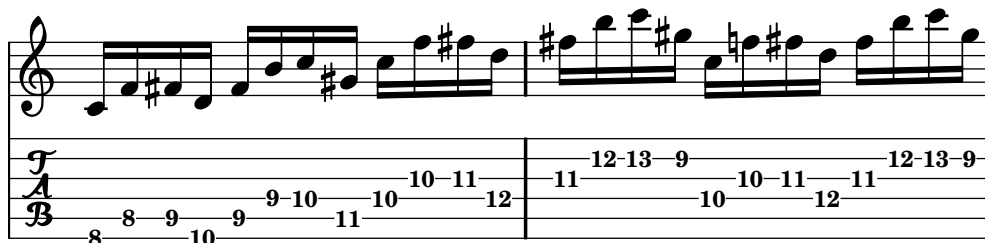
|○| |○| | |○| | [1, 2, 3, 2]

8 10 8 10 9 11 11 9 10 12 12 11 9 12 9 10 12 12 11 9 12 9

|○| |○| | |○| | [1, 3, 2, 3]

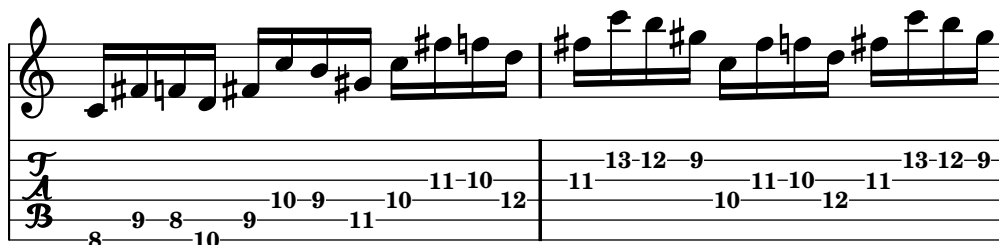
8 8 10 8 9 11 9 10 10 12 10 11 12 9 12 11 10 12 10 11 12 9 12

 [1, 3, 4, 2]



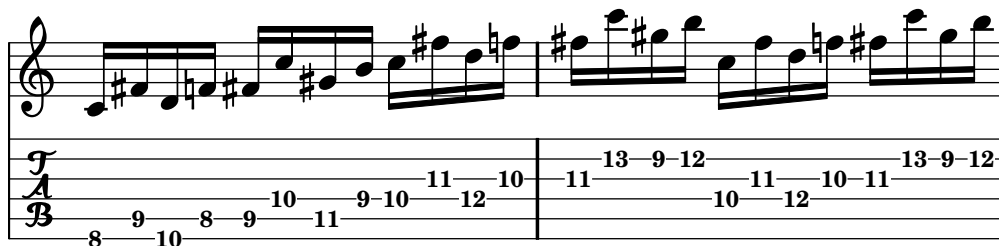
Musical notation for the first exercise, showing a treble clef staff with a melody and a bass clef staff with a bass line. The notation includes fingerings (e.g., 8, 9, 10, 11, 12) and a key signature of one sharp (F#).

 [1, 4, 3, 2]



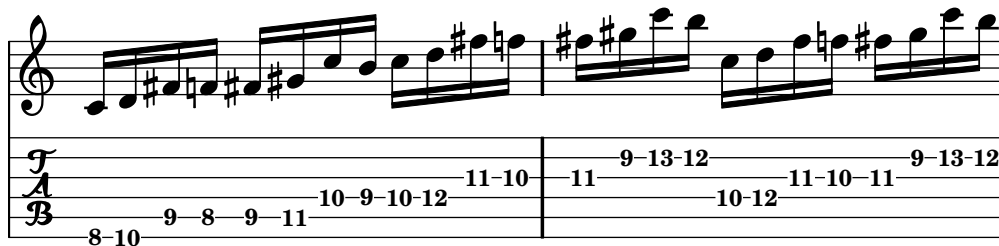
Musical notation for the second exercise, showing a treble clef staff with a melody and a bass clef staff with a bass line. The notation includes fingerings (e.g., 8, 9, 10, 11, 12) and a key signature of one sharp (F#).

 [1, 4, 2, 3]



Musical notation for the third exercise, showing a treble clef staff with a melody and a bass clef staff with a bass line. The notation includes fingerings (e.g., 8, 9, 10, 11, 12) and a key signature of one sharp (F#).

 [1, 2, 4, 3]



Musical notation for the fourth exercise, showing a treble clef staff with a melody and a bass clef staff with a bass line. The notation includes fingerings (e.g., 8, 9, 10, 11, 12) and a key signature of one sharp (F#).

11

2^{maj} + #5^{maj} Scale Group

11.1 Diminished Fifth

|○| |○| |○| [1, 3, 2]

Musical notation for the Diminished Fifth scale group. The notation includes a treble clef, a key signature of one sharp (F#), and a scale consisting of eighth and sixteenth notes. Below the staff, the fingering is indicated as 8-11 for the first measure and 12-10, 10-8, 12-10 for the second measure.

|○| |○| |○| [1, 2, 3]

Musical notation for the Diminished Fifth scale group. The notation includes a treble clef, a key signature of one sharp (F#), and a scale consisting of eighth and sixteenth notes. Below the staff, the fingering is indicated as 8-11 for the first measure and 10-12, 11-10, 8-10, 11-10 for the second measure.

|○| | | |○| |○| | | [1, 3, 2, 1]

8 8 11-8 9 9 12-9 10 10-8 10 11 12-10 11 10-8 10 11 12-10 11

|○| | | |○| |○| | | [1, 2, 3, 1]

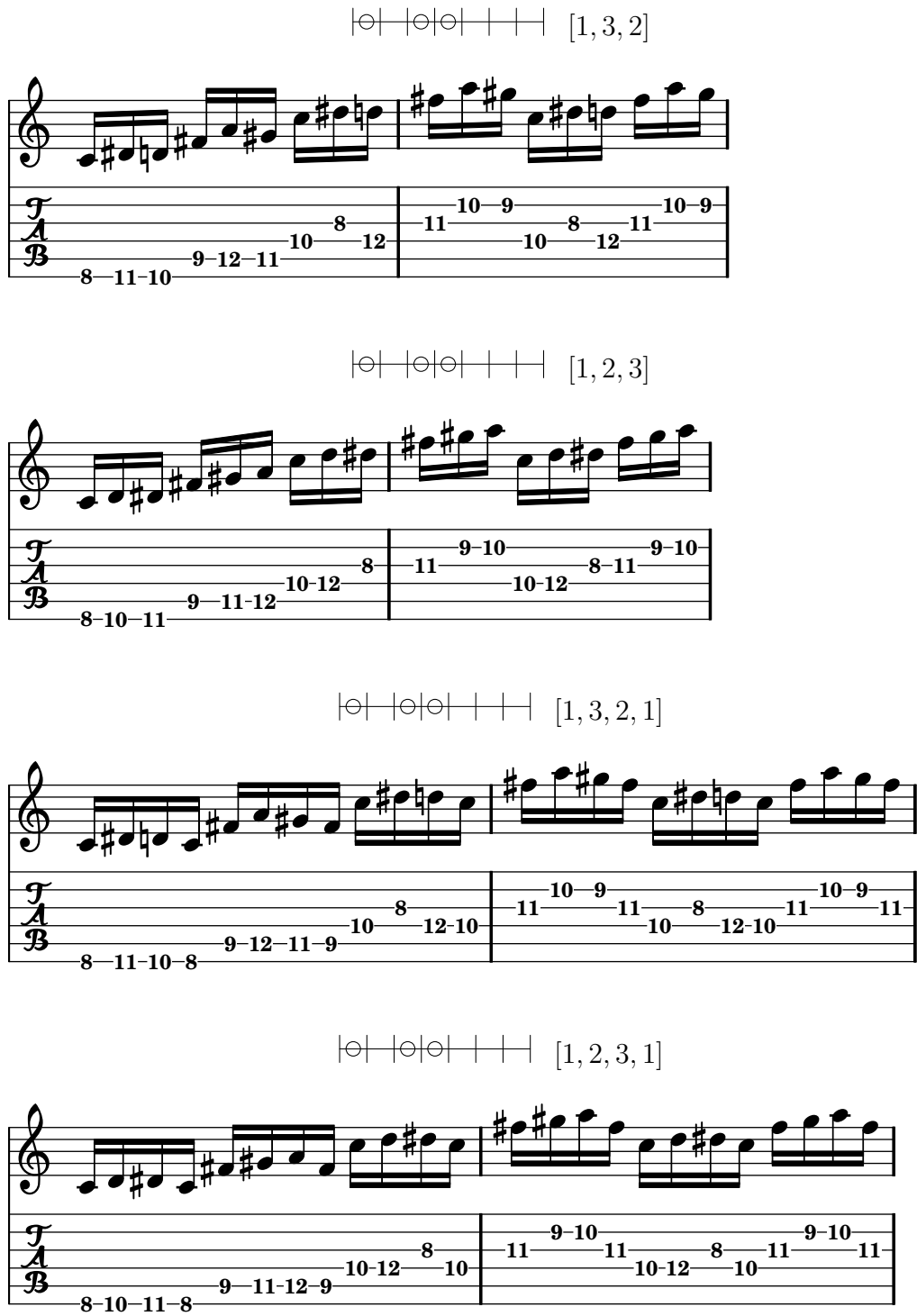
8 11 8 8 9 12 9 9 10 8-10 10 11 10-12 11 10-8-10 10 11 10-12 11

|○| | | |○| |○| | | [1, 2, 3, 2]

8 11 11 8 9 12 12 10 8-10-8 11 10-12-10 11 10-8-10-8 11 10-12-10 11

|○| | | |○| |○| | | [1, 3, 2, 3]

8 8 11 8 9 12 9-10 10-8-10 11 12-10-12 11 10-8-10-11 12-10-12 11



|○| |○|○| | | | [1, 2, 3, 2]

8-10-11-10 9-11-12-11 10-12 8 12 11 9-10-9 10-12 8 12 11 9-10-9

|○| |○|○| | | | [1, 3, 2, 3]

8-11-10-11 9-12-11-12 10 8 12 8 11 10-9-10 10 8 12 8-11 10-9-10

|○| | |○| |○|○| [1, 3, 4, 2]

8 8 9 9 9-10 10 10-11 8 11 12-13-10 10 10-11 8-11 12-13-10

|○| | |○| |○|○| [1, 4, 3, 2]

8 9 8 9 10-9 10 11-10 8 11 13-12-10 10 11-10 8-11 13-12-10

⊖ | ⊖ | ⊖ | ⊖ | [1, 4, 2, 3]

8 9 11 8 9 12 10 9 10 11 8 10 11 13 10 12 10 11 8 10 11 13 10 12

⊖ | ⊖ | ⊖ | ⊖ | [1, 2, 4, 3]

8 11 9 8 9 12 10 9 10 8 11 10 11 10 13 12 10 11 8 11 10 11 10 13 12

⊖ | ⊖ | ⊖ | ⊖ | [1, 3, 4, 2]

8 11 9 10 9 12 10 11 10 8 11 12 11 10 13 9 10 11 8 11 12 11 10 13 9

⊖ | ⊖ | ⊖ | ⊖ | [1, 4, 3, 2]

8 9 11 10 9 10 12 11 10 11 8 12 11 13 10 9 10 11 8 12 11 13 10 9

|○| |○|○| | |○| [1, 4, 2, 3]

Musical notation for the $2^{MAJ} + \sharp 5^{MAJ}$ scale group. The notation includes a treble clef staff with a melodic line and a bass staff with fingerings. The fingerings are: 8-9-10-11, 9-10-11-12, 10-11-12-8, 11-13-9-10, 10-11-12-8, 11-13-9-10.

|○| |○|○| | |○| [1, 2, 4, 3]

Musical notation for the $2^{MAJ} + \sharp 5^{MAJ}$ scale group. The notation includes a treble clef staff with a melodic line and a bass staff with fingerings. The fingerings are: 8-10-11, 9-11-12, 10-11-12-8, 11-9-13-10, 10-11-12-8, 11-9-13-10.

12

Double Chromatic Scale Group

12.1 Diminished Fifth

|○| | | |○|○|○| [1, 3, 4, 2]

First pattern of the Diminished Fifth scale group, [1, 3, 4, 2]. The notation shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The melodic line consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The bass line has a double bar line after the 10th note, with a 12 below it. The melodic line has a double bar line after the 10th note, with a 11 below it. The bass line continues with 10-11-9-11 and the melodic line continues with 12-13-11-12-13-11.

|○| | | |○|○|○| [1, 4, 3, 2]

Second pattern of the Diminished Fifth scale group, [1, 4, 3, 2]. The notation shows a treble clef staff with a melodic line and a bass clef staff with a bass line. The melodic line consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The bass line has a double bar line after the 10th note, with a 12 below it. The melodic line has a double bar line after the 10th note, with a 11 below it. The bass line continues with 10-9-8-10-11-10-9 and the melodic line continues with 13-12-11-13-12-11.

|○| | | |○|○|○| [1, 4, 2, 3]

T
A
B

|○| | | |○|○|○| [1, 2, 4, 3]

13

Triple Chromatic Scale Group

13.1 Augmented Fifth

|○| | | | |○|○| [1, 3, 2]

First example of the Augmented Fifth scale group. The notation includes a treble clef staff with a melodic line and a bass staff with a bass line. The bass line is labeled with 'T', 'A', and 'B' staves. The notes are: 8, 9, 8, 11, 12, 11, 9, 11, 10.

|○| | | | |○|○| [1, 2, 3]

Second example of the Augmented Fifth scale group. The notation includes a treble clef staff with a melodic line and a bass staff with a bass line. The bass line is labeled with 'T', 'A', and 'B' staves. The notes are: 8, 8, 9, 11, 11, 12, 9, 10, 11.

|○| | | | |○|○| [1, 3, 2, 1]

8 9 8 8 11 12-11 11 9 11-10 9

|○| | | | |○|○| [1, 2, 3, 1]

8 8 9 8 11 11-12 11 9 10-11 9

|○| | | | |○|○| [1, 2, 3, 2]

8 8 9 8 11 11-12-11 9 10-11-10

|○| | | | |○|○| [1, 3, 2, 3]

8 9 8 9 11 12-11-12 9 11-10-11

|○| | | |○| | | |○| [1, 3, 2]

8 9 11 11 12-9 9 11 12

|○| | | |○| | | |○| [1, 2, 3]

8 11 9 11 9-12 9-12 11

|○| | | |○| | | |○| [1, 3, 2, 1]

8 9 11 8 11 12-9 11 9 11 12-9

|○| | | |○| | | |○| [1, 2, 3, 1]

8 11 9 8 11 9-12 11 9 12-9 11 9

|○| | | |○| | | |○| [1, 2, 3, 2]

8-11-11-9-12-9-11-12-11-12

|○| | | |○| | | |○| [1, 3, 2, 3]

8-9-11-9-11-12-9-12-9-11-12-11

|○| | | |○| | | |○| [1, 3, 2]

8-8-11-11-9-10-12

|○| | | |○| | | |○| [1, 2, 3]

8-11-8-11-9-11-9-12-10

|○| | | |○| |○| | | [1, 3, 2, 1]

First exercise musical notation. Treble clef staff shows a melody starting on C4, moving up stepwise to G4, then down stepwise to C4. Bass staff shows fingerings: 8, 8, 11-8, 11, 11-9, 11, 10, 9, 12-9.

|○| | | |○| |○| | | [1, 2, 3, 1]

Second exercise musical notation. Treble clef staff shows a melody starting on C4, moving up stepwise to G4, then down stepwise to C4. Bass staff shows fingerings: 8, 11, 8, 8, 11, 11, 9-11, 9-12, 10, 9.

|○| | | |○| |○| | | [1, 2, 3, 2]

Third exercise musical notation. Treble clef staff shows a melody starting on C4, moving up stepwise to G4, then down stepwise to C4. Bass staff shows fingerings: 8, 11, 11, 8, 11, 9-11, 9-12, 10, 12.

|○| | | |○| |○| | | [1, 3, 2, 3]

Fourth exercise musical notation. Treble clef staff shows a melody starting on C4, moving up stepwise to G4, then down stepwise to C4. Bass staff shows fingerings: 8, 8, 11, 8, 11, 11, 9-11, 9-12, 10, 10.

|○| |○| | |○| | [1, 3, 2]

|○| |○| | |○| | [1, 2, 3]

|○| |○| | |○| | [1, 3, 2, 1]

|○| |○| | |○| | [1, 2, 3, 1]

|○|○|○|○| [1, 2, 3, 2]

8-10 8-10 11-8 11-8 9-11 10-11

|○|○|○|○| [1, 3, 2, 3]

8-10 8-10 11-8 11-8 9-11 10-11

|○|○|○|○| [1, 3, 4, 2]

8-10 8-10 11-8 11-8 9-11 10-11

|○|○|○|○| [1, 4, 3, 2]

8-10 8-10 11-8 11-8 9-11 10-11

|○| | | |○|○|○| [1, 4, 2, 3]

8 9 12 8 11 12 10 11 9 11 9 10

|○| | | |○|○|○| [1, 2, 4, 3]

8 12 9 8 11 10 12 11 9 9 11 10

|○| | | |○|○|○| [1, 3, 2, 4]

8 8 12 9 11 11 10 12 9 10 9 11

|○| | | |○|○|○| [1, 2, 3, 4]

8 12 8 9 11 10 11 12 9 9 10 11

|○| |○| | |○|○| [1, 3, 4, 2]

|○| |○| | |○|○| [1, 4, 3, 2]

|○| |○| | |○|○| [1, 4, 2, 3]

|○| |○| | |○|○| [1, 2, 4, 3]

|○| |○| | |○|○| [1, 3, 2, 4]

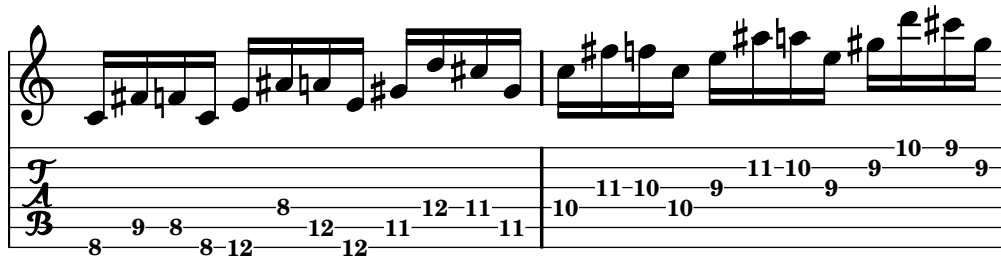
|○| |○| | |○|○| [1, 2, 3, 4]

13.2 Major Third

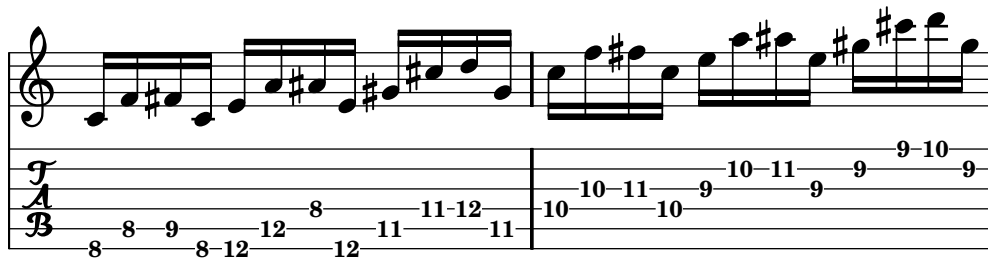
|○| | | | |○|○| [1, 3, 2]

|○| | | | |○|○| [1, 2, 3]

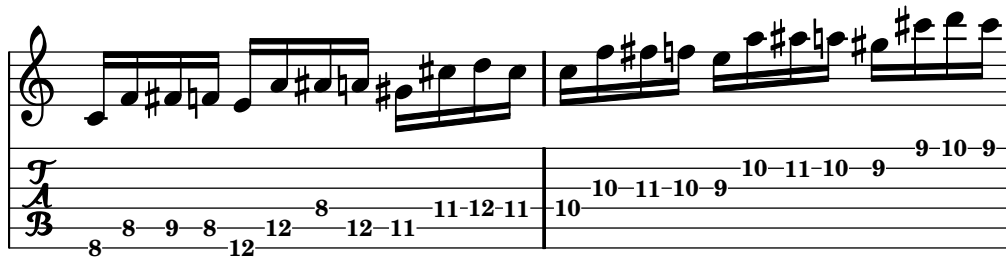
 [1, 3, 2, 1]



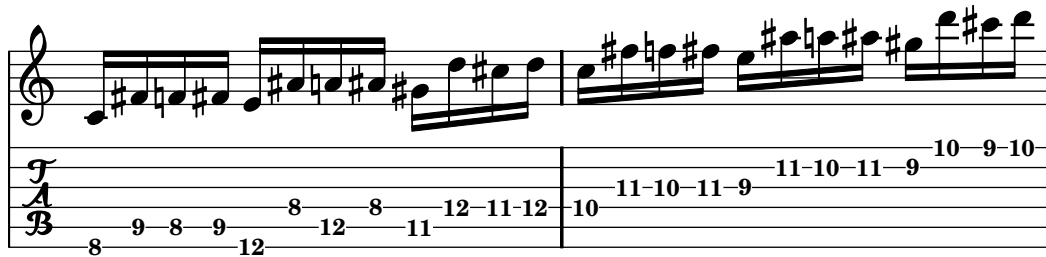
 [1, 2, 3, 1]



 [1, 2, 3, 2]



 [1, 3, 2, 3]



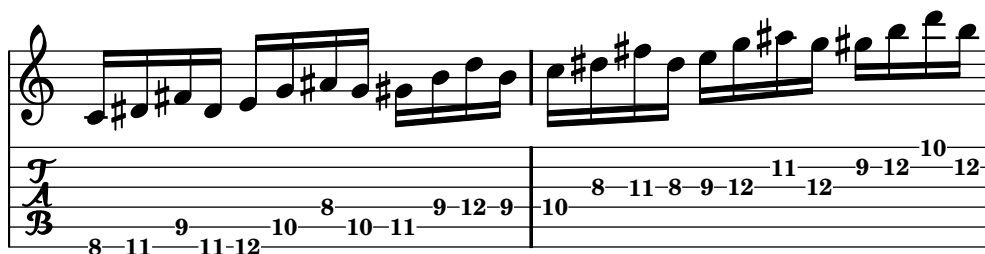
|○| | |○| | |○| [1, 3, 2]

|○| | |○| | |○| [1, 2, 3]

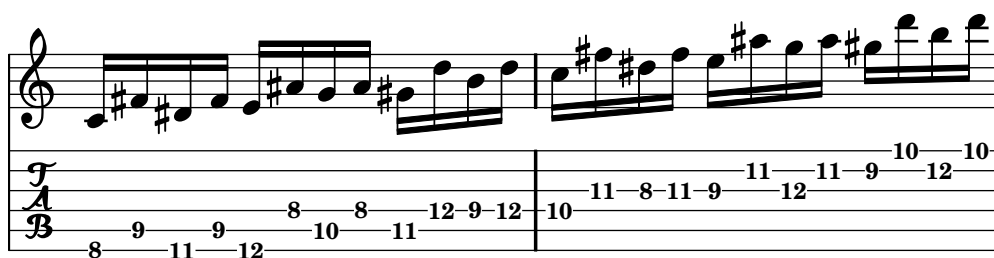
|○| | |○| | |○| [1, 3, 2, 1]

|○| | |○| | |○| [1, 2, 3, 1]

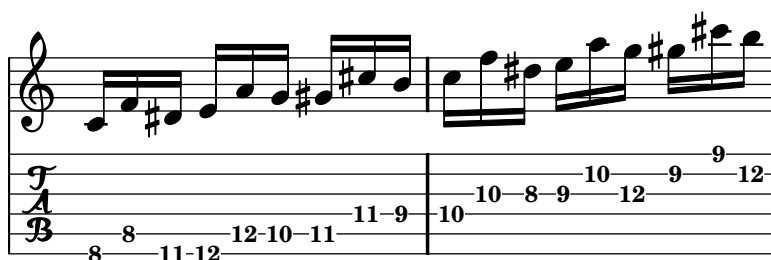
 [1, 2, 3, 2]



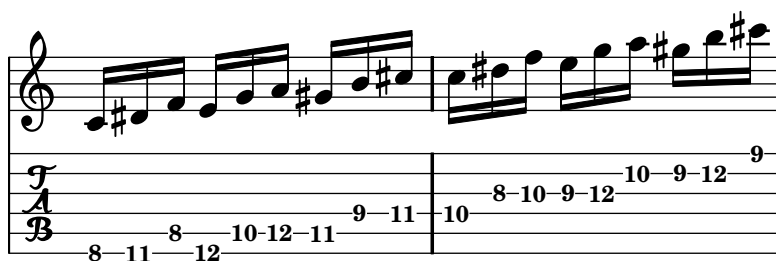
 [1, 3, 2, 3]



 [1, 3, 2]



 [1, 2, 3]



|○| |○| | |○| | [1, 3, 2]

8 8 10-12 12 9 11 11-8 10 10 9 11 9 11

|○| |○| | |○| | [1, 2, 3]

8 10 8 12 9 12 11 8 11 10-12 10 9 11 10 9 11 9

|○| |○| | |○| | [1, 3, 2, 1]

8 8 10 8-12 12 9 12 11 11-8 11 10 10 9 11 9 9 11-9

|○| |○| | |○| | [1, 2, 3, 1]

8 10 8 8-12 9 12 12 11 8 11 11 10 12 10 9 11 10 9 9 11 9

|○| |○| | |○| | [1, 2, 3, 2]

|○| |○| | |○| | [1, 3, 2, 3]

|○| | | |○|○|○| [1, 4, 2, 3]

|○| | | |○|○|○| [1, 2, 4, 3]

|○| | | |○|○|○| [1, 3, 2, 4]

Musical notation for the first exercise, showing a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes fingerings: 8, 8, 12, 9, 12, 12, 11, 8, 11, 11, 10, 12, 10, 10, 9, 11, 9, 10, 9, 11, 9, 9, 13, 10.

|○| | | |○|○|○| [1, 2, 3, 4]

Musical notation for the second exercise, showing a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes fingerings: 8, 12, 8, 9, 12, 11, 12, 8, 11, 10, 11, 12, 10, 9, 10, 11, 9, 9, 10, 11, 9, 13, 9, 10.

|○| |○| | |○|○| [1, 3, 4, 2]

Musical notation for the third exercise, showing a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes fingerings: 8, 8, 9, 10, 12, 12, 8, 9, 11, 11, 12, 8, 10, 10, 11, 12, 9, 11, 9, 10, 11.

|○| |○| | |○|○| [1, 4, 3, 2]

Musical notation for the fourth exercise, showing a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes fingerings: 8, 9, 8, 10, 12, 8, 12, 9, 11, 12, 11, 8, 10, 11, 10, 12, 9, 11, 10, 9, 11.

|○| |○| | |○|○| [1, 4, 2, 3]

|○| |○| | |○|○| [1, 2, 4, 3]

|○| |○| | |○|○| [1, 3, 2, 4]

|○| |○| | |○|○| [1, 2, 3, 4]

Part II

Total Chromatic

14

Introduction

The chapters in this part of the book contain patterns that cover all twelve notes. These will inevitably have very different applications from those in the previous part, at least for the majority of players, which is why I have separated them from those in the previous part. Slonimsky created his pattern-book for a modernist, post-tonal context but many musicians today still play music with some element of tonality as a reference-point, at least. For them pitch content makes a significant difference.

The chapters in this part are organised in terms of the interval that separates the notes in the base. Because we often use octave displacement in this book it makes sense to group inversions of intervals together, so that we look at the base formed by a succession of minor thirds in the same chapter as the one formed by a succession of major sixths. Although these do produce some different patterns, when you work with them in practice the results are likely to be similar, especially if you treat them improvisationally rather than as mechanical patterns to be repeated *verbatim*.

15

Major Second

15.1 Major Second

|○| | | | |○| [1, 2, 1]

The image displays musical notation for a Major Second exercise. It consists of two systems, each with a treble and bass staff. The first system shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The second system shows a sequence of notes: D4, E4, F4, G4, A4, B4, C5, D5. Fingerings are indicated by numbers 1-4. A fretboard diagram is provided below the notation, showing the fret positions for each note. The diagram is divided into two sections, corresponding to the two systems of notation. The first section shows frets 8, 9, 10, 11, 12, and the second section shows frets 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

|○| | | |○| | | | [1, 2, 1]

3

8 11 8 10 8 10 12 10 12 | 9 12 9 11 11 8 11 8

10 8 10 12 10 12 9 12 9 | 11 10 11 9 12 9 11 9 11

|○| | | |○|○| [1, 3, 2]

3

8 9 8 10 11 10 12 8 12 | 9 10 9 11 12 11 8 9 8

10 11 10 12 9 12 9 11 10 | 11 13 12 9 10 9 11 12 11

|○| | | | |○|○| [1, 2, 3]

First system:

Treble clef staff: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, 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8 8 9 8 10 10 11 10 12 12 8 9 10 11 12 11 8 9 8

10 10 11 10 12 12 9 10 11 9 11 12 13 11 9 10 11 12 11

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T
A
B

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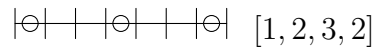
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T
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3

T
B

8-11 8 11-10 8-10 8 10-12 10 | 9-12 9 12-11 9-11 9 8-11 8 11

T
B

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8 9 8 12-10 11-10 9 12 12-11 9 10 9 8 11 12-11-10 8 9 8 12

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8 9 12 8 10 11-9 10 12 11-12 9 10 8 9 11 12-10-11 8 9 12 8

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 [1, 2, 4, 3]



System 1:
 Treble: C4-D4-E4-F#4-G4-A4-B4-C5
 Bass: 8-12, 9-8, 10-9, 11-10, 12-11, 8-12, 9-8, 10-9, 11-10, 12-11, 8-12, 9-8

System 2:
 Treble: C5-B4-A4-G4-F#4-E4-D4-C4
 Bass: 10-9, 11-10, 12-11, 9-12, 9-11, 10-11, 11-13, 12-9, 13-10, 9-11, 10-12, 11-10

 [1, 3, 2, 4]



System 1:
 Treble: C4-D4-E4-F#4-G4-A4-B4-C5
 Bass: 8-8, 12-9, 10-10, 9-11, 12-12, 11-8, 9-9, 8-10, 11-11, 10-12, 8-8, 12-9

System 2:
 Treble: C5-B4-A4-G4-F#4-E4-D4-C4
 Bass: 10-10, 9-11, 12-12, 11-9, 9-10, 9-11, 11-12, 11-13, 9-9, 13-10, 11-11, 11-10, 12-12

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3

8 12 8 9 10 9 10 11 12 11 12 8 9 8 9 10 10 11 12 8 12 8 9

10 9 10 11 12 11 12 9 9 10 11 11 12 13 9 13 9 10 11 10 11 12

|○| | | | |○| |○|○| [1, 3, 4, 2]

3

8 8 9 11 10 10 11 8 12 12 8 10 9 9 10 12 11 11 12 9 8 8 9 11

10 10 11 8 12 12 9 10 9 10 11 12 11 12 13 10 9 9 10 12 11 11 12 9

|○| | | |○| |○|○| [1, 4, 3, 2]

3

T
A
B

8 9 8 11 10 11 10 8 12 12 10 9 10 9 12 11 12 11 9 8 9 8 11

|○| | | |○| |○|○| [1, 4, 2, 3]

3

T
A
B

8 9 11 8 10 11 8 10 12 10 12 9 10 12 9 11 12 10 11 13 10 12 9 10 12 9 11 12 9 11

|○| | | |○| |○|○| [1, 2, 4, 3]

3

T
A
B

8 11 9 8 10 8 11 10 12 10 8 12 | 9 12 10 9 11 9 12 11 8 11 9 8

T
A
B

10 8 11 10 12 10 9 12 11 10 | 11 10 13 12 9 12 10 9 11 9 12 11

|○| | | |○| |○|○| [1, 3, 2, 4]

3

T
A
B

8 8 11 9 10 10 8 11 12 12 10 8 | 9 9 12 10 11 9 12 8 8 11 9

T
A
B

10 10 8 11 12 12 10 9 9 10 12 11 | 11 12 10 13 9 9 12 10 11 11 9 12

|○| | | |○| |○|○| [1, 2, 3, 4]

3

8-11 8-9 10 8-10-11 12 10-12 8 9-12 9-10 11 9-11-12 8-11 8-9

|○| |○| | | |○|○| [1, 4, 2, 3]

3

8-9 10 8-10 11 10 12 12 9-12 9-10 11 11 12 8-11 8-9 10 8

|○| |○| | |○|○| [1, 2, 4, 3]

3

8-10 9-8 10-12 11-10 12 9-8 12 9-11 10-9 11 8-12 11-8 10 9-8

10-12 11-10 12 9-12 9-11 11-10 11 9-13 12-9 11 10-9 11-13 12-11

|○| |○| | |○|○| [1, 3, 2, 4]

3

8 8 10 9 10 10 12 11 12 12 9 8 9 9 10 11 11 11 8 12 8 8 10 9

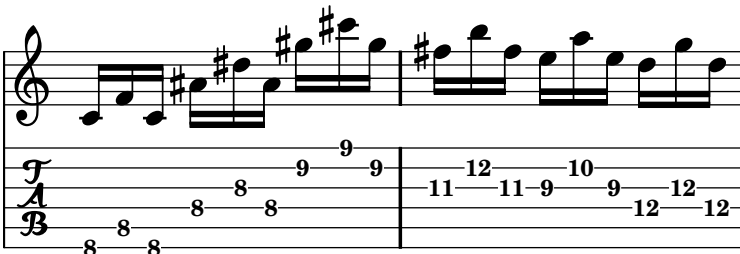
10 10 12 11 12 12 9 9 9 10 11 11 11 12 9 13 9 9 11 10 11 11 13 12


 [1, 2, 3, 4]

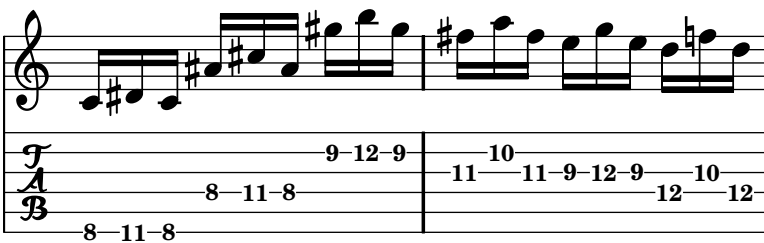


15.2 Minor Seventh

 [1, 2, 1]



 [1, 2, 1]



|○| | | | |○|○| [1, 3, 2]

8 9 8 8 9 8 9 10 9 | 11 13-12 9 11-10 9 12 12

|○| | | | |○|○| [1, 2, 3]

8 8 9 8 8 9 9 9-10 | 11 12-13 9 10-11 12 12 9

|○| | | | |○|○| [1, 3, 2, 1]

8 9 8 8 9 8 8 10 9 9 | 11 13-12 11 9 11-10 9 9 12 12 12

|○| | | | |○|○| [1, 2, 3, 1]

8 8 9 8 8 9 8 9 10 9 | 11 12-13 11 9 10-11 9 12 12 9 12

|○| | | | |○|○| [1, 2, 3, 2]

8 8 9 8 8 8 9 8 9 9 10 9 11 12 13 12 10 11 10 12 9 12

|○| | | | |○|○| [1, 3, 2, 3]

8 9 8 9 8 9 8 9 9 10 9 10 11 13 12 13 11 10 11 9 12 9

|○| | |○| | |○| [1, 3, 2]

8 9 11 9 11 10 12 11 13 10 11 12 9 10 12

|○| | |○| | |○| [1, 2, 3]

8 11 9 8 11 9 9 12 10 11 10 13 11 12 10 9 12

|○| | | |○| | | |○| [1, 3, 2, 1]

8 9 11 8 9 10 12 9 11 13 10 11 9 12 9 9 10 12

|○| | | |○| | | |○| [1, 2, 3, 1]

8 11 9 8 9 12 10 9 11 10 13 11 9 12 11 9 10 12

|○| | | |○| | | |○| [1, 2, 3, 2]

8 11 9 11 9 12 10 12 11 10 13 10 9 12 12 10 9 10

|○| | | |○| | | |○| [1, 3, 2, 3]

8 9 11 9 8 11 9 10 12 10 11 13 10 13 11 11 9 10 9

|○| | |○| |○| | [1, 3, 2]

8 8 11 8 8 11 9 9 12 11 12-10 9 10 12 12-10

|○| | |○| |○| | [1, 2, 3]

8 8 11 8 8 11 9 12 9 11 10-12 9 12 10 12 10-12

|○| | |○| |○| | [1, 3, 2, 1]

8 8 11 8 8 11 8 9 9 12-9 11 12-10 11-9 10 12-9 12-10 12

|○| | |○| |○| | [1, 2, 3, 1]

8 8 11 8 8 11 8 9 12 9 9 11 10-12 11-9 12 10 9 10-12 12

|○| | | |○| |○| | [1, 2, 3, 2]

Musical notation for the first exercise, featuring a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings 8, 11, 8, 11, 9, 12, 12, 11, 10, 12, 10, 10, 12, 10, 12.

|○| | | |○| |○| | [1, 3, 2, 3]

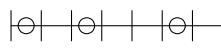
Musical notation for the second exercise, featuring a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings 8, 8, 11, 8, 9, 9, 12, 9, 11, 12, 10, 12, 10, 10, 12, 12, 10, 12.

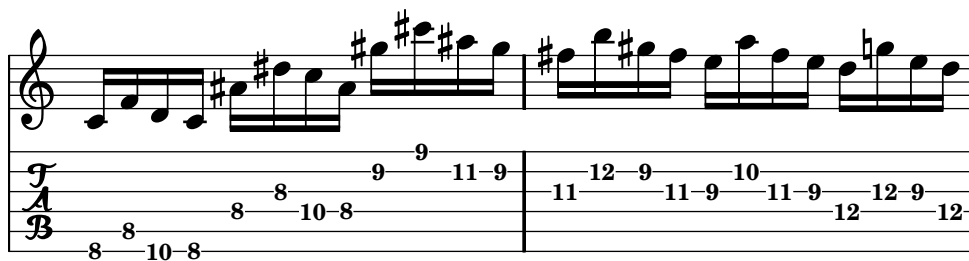
|○| |○| | | |○| | [1, 3, 2]

Musical notation for the third exercise, featuring a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings 8, 8, 10, 9, 9, 11, 11, 12, 9, 10, 11, 12, 9.

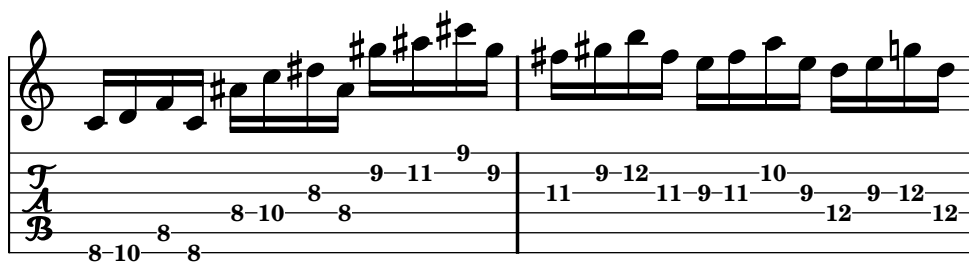
|○| |○| | | |○| | [1, 2, 3]

Musical notation for the fourth exercise, featuring a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings 8, 10, 8, 9, 11, 9, 11, 9, 12, 10, 9, 12.

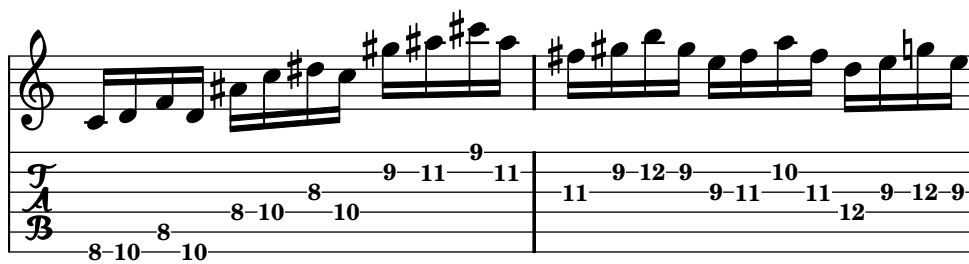
 [1, 3, 2, 1]

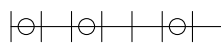


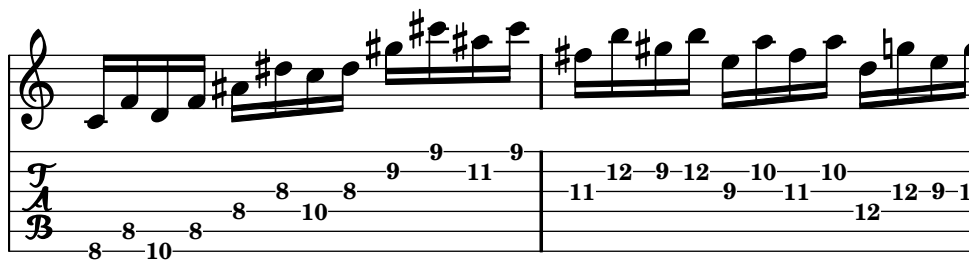
 [1, 2, 3, 1]



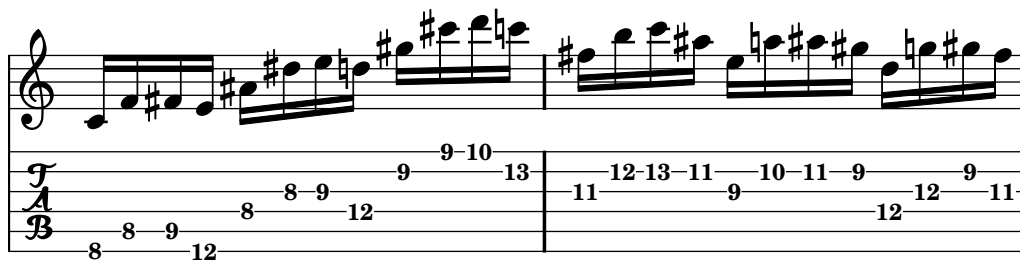
 [1, 2, 3, 2]



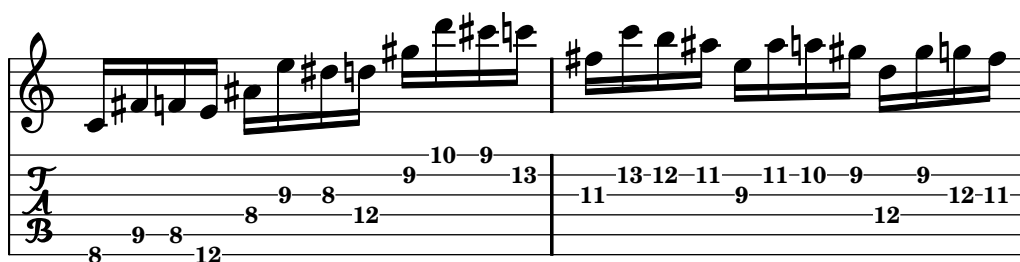
 [1, 3, 2, 3]



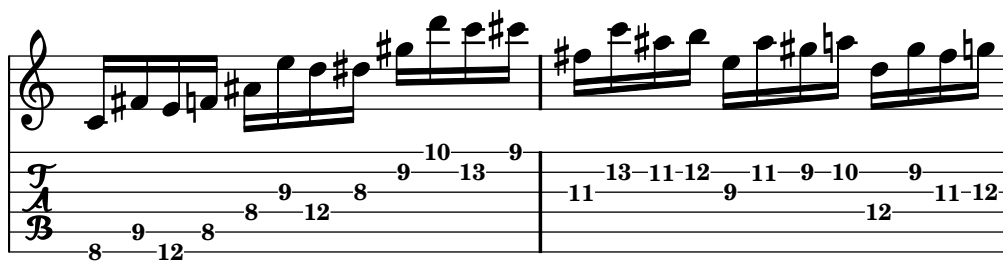
 [1, 3, 4, 2]



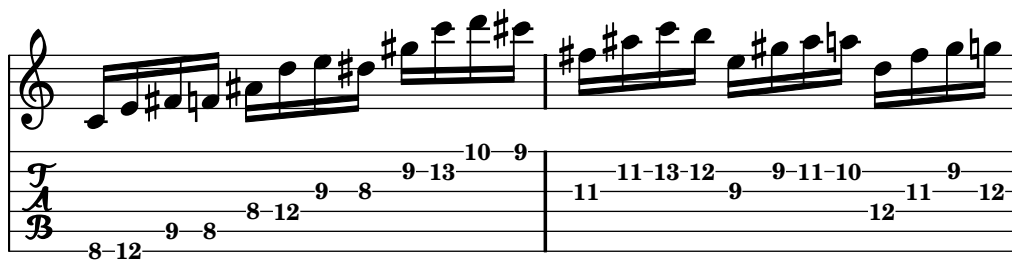
 [1, 4, 3, 2]



 [1, 4, 2, 3]



 [1, 2, 4, 3]



[1, 3, 2, 4]

[1, 2, 3, 4]

[1, 3, 4, 2]

[1, 4, 3, 2]

|○| | | |○| |○|○| [1, 4, 2, 3]

8 9 11 8 9 10 12 9 | 11 13-10-12 9 11 12 10 9 10-12

|○| | | |○| |○|○| [1, 2, 4, 3]

8 11 9 8 8 11 9 8 9 12 10 9 | 11 10-13-12 9 12 11-10 12 10 9 12

|○| | | |○| |○|○| [1, 3, 2, 4]

8 8 11 9 8 8 11 9 9 12 10 | 11 12-10-13 9 10 12 11 12-10 9

|○| | | |○| |○|○| [1, 2, 3, 4]

8 11 8 9 8 11 8 9 9 12 9-10 | 11 10-12-13 9 12 10-11 12 10-12 9

|○| |○| | |○|○| [1, 3, 4, 2]

8 8 9 10 9 9-10 11 11 12-13 9 10-11 11 12 9 9

|○| |○| | |○|○| [1, 4, 3, 2]

8 9 8 10 9 10 9 11 11 13-12 9 11-10 11 9 12-9 12

|○| |○| | |○|○| [1, 4, 2, 3]

8 9 10 8 8 9 10 8 9 10 11 9 11 13 9-12 11 11 10 9 9-12 12

|○| |○| | |○|○| [1, 2, 4, 3]

8 10 9 8 8 10 9 8 9 11 10 9 11 9-13-12 9 11 11-10 9 9 12 12

|○| |○| | |○|○| [1, 3, 2, 4]

The first exercise is written on a grand staff. The treble clef staff contains a melodic line in G major, starting on G4 and ascending stepwise to G5, with various slurs and ties. The bass staff shows fingerings for the left hand, with numbers 8, 9, 10, 11, and 12. The first measure of the bass staff has fingerings 8, 8, 10, 9, 8, 10, 9, 9, 11, 10. The second measure has fingerings 11, 12, 9, 13, 10, 11, 11, 12, 9, 9.

|○| |○| | |○|○| [1, 2, 3, 4]

The second exercise is written on a grand staff. The treble clef staff contains a melodic line in G major, starting on G4 and ascending stepwise to G5, with various slurs and ties. The bass staff shows fingerings for the left hand, with numbers 8, 9, 10, 11, and 12. The first measure of the bass staff has fingerings 8, 10, 8, 9, 8, 10, 8, 9, 9, 11, 9, 10. The second measure has fingerings 11, 9, 12, 13, 10, 11, 9, 11, 12, 9, 12, 9.

16

Minor Third

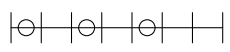
16.1 Minor Third

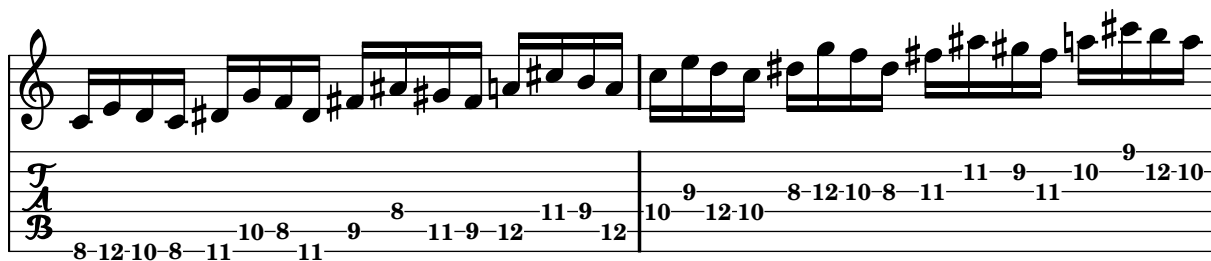
|○| |○| |○| | | [1, 3, 2]

8-12-10-11 10-8-9 8 11-12 11-9 10-9 8-12-10-11 11-9-10-9 12

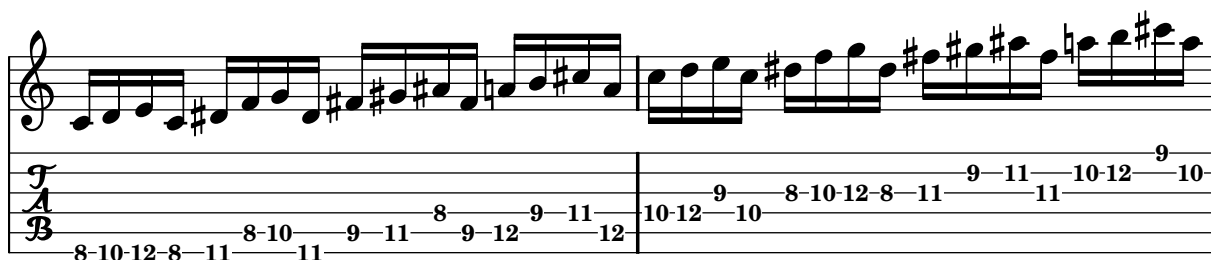
|○| |○| |○| | | [1, 2, 3]

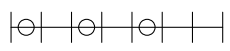
8-10-12-11 8-10-9-11 8 9-11 10-12 9-8-10-12-11 9-11-10-12 9

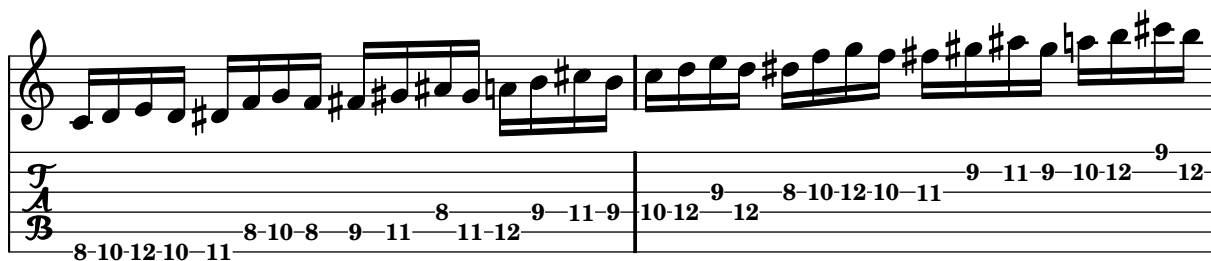
 [1, 3, 2, 1]

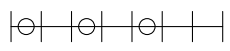


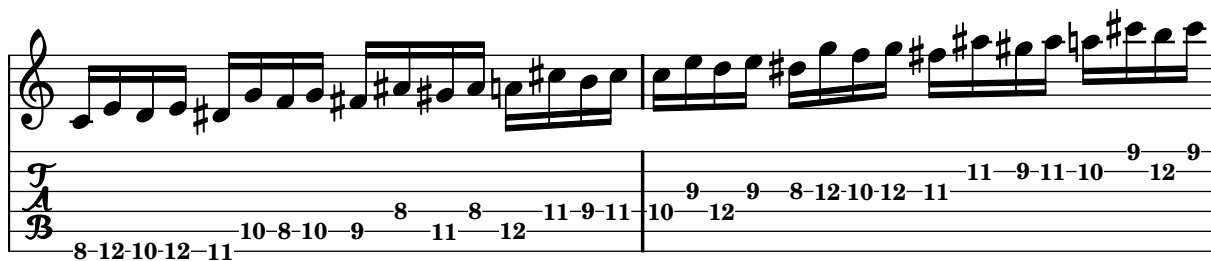
 [1, 2, 3, 1]



 [1, 2, 3, 2]



 [1, 3, 2, 3]



|○| | | | |○|○|○| [1, 3, 4, 2]

8 9 12-11 11-12 10-9 9-10 8 12 8 11 10 10-11 9 8 9-10 12-11 12-13 11-10 10-11 9

|○| | | | |○|○|○| [1, 4, 3, 2]

8 9 8 12 11 12 11 10 9 10 9 8 12 8 12 11

2

10 11 10 9 8 10 9 12 11 13 12 11 10 11 10 9

|○| | | | |○|○|○| [1, 4, 2, 3]

2

T
A
B

8 9 12 8 11 12 10 11 9 10 8 9 12 8 11 12

10 11 9 10 8 10 12 9 11 13 11 12 10 11 9 10

|○| | | | |○|○|○| [1, 2, 4, 3]

2

T
A
B

8 12 9 8 11 10 12 11 9 8 10 9 12 11 8 12

10 9 11 10 8 12 10 9 11 11 13 12 10 9 11 10

|○| | | |○|○|○| [1, 3, 2, 4]

Musical notation for the first exercise, featuring a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings 8, 12, 9, 11, 11-10-12-9, 9-8-10, 12-11, 8, 10-9-11-8, 9-12-11, 12-11-13-10, and 10-9-11.

|○| | | |○|○|○| [1, 2, 3, 4]

Musical notation for the second exercise, featuring a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings 8-12, 8-9, 11, 10-11-12-9, 8-9-10, 11-12, 8, 10-9-11-8-12, 9-10, 11-12-13-10, and 9-10-11.

|○| |○| |○| |○| [1, 3, 4, 2]

Musical notation for the third exercise, featuring a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings 8-12, 9, 10-11, 10-12-8-9, 8-10, 11-12, 11-9, 10-9-11, 12-8-12, 10-11, 11-13-9-10, 9-11, and 12.

|○| |○| |○| |○| [1, 4, 3, 2]

Musical notation for the fourth exercise, featuring a treble clef staff with a melodic line and a bass staff with a bass line. The bass line includes fingerings 8-9, 12-10-11, 12-10-8-9, 10-8, 11-12, 11-9, 10-11-9, 12-8-12, 10-11, 13-11-9-10, 11-9, and 12.

⊖|⊖|⊖|⊖| [1, 4, 2, 3]

8 9 10 11 12 13 14

⊖|⊖|⊖|⊖| [1, 2, 4, 3]

8 9 10 11 12 13 14

2

8 9 10 11 12 13 14

⊖|⊖|⊖|⊖| [1, 3, 2, 4]

8 9 10 11 12 13 14

|○| |○| |○| |○| [1, 2, 3, 4]

First system of musical notation for Major Sixth. Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5. Fingering: 8-10-12-9-11-8-10-12-9-11-8-10-12-9-11-8.

2

Second system of musical notation for Major Sixth. Treble clef, key of D major. Notes: E4, F#4, G4, A4, B4, C#5, D5, E5. Fingering: 10-12-9-11-8-10-12-10-11-9-11-13-10-12-9-11.

16.2 Major Sixth

|○| |○| |○| | | [1, 3, 2]

First system of musical notation for Major Sixth. Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C#5, D5. Fingering: 8-12-10-12-11-9-11-8-12-10.

|○| |○| |○| | | [1, 2, 3]

Second system of musical notation for Major Sixth. Treble clef, key of D major. Notes: E4, F#4, G4, A4, B4, C#5, D5, E5. Fingering: 8-10-12-12-9-11-11-8-10-12.

[1, 3, 2, 1]

[1, 2, 3, 1]

[1, 2, 3, 2]

[1, 3, 2, 3]

|○| | | | |○|○|○| [1, 3, 4, 2]

8 8 9 12 12 8 11 12-13-11 8 9 10 12

|○| | | | |○|○|○| [1, 4, 3, 2]

8 9 8 12 12 8 11 13-12-11 8 10 9 12

|○| | | | |○|○|○| [1, 4, 2, 3]

8 9 12 8-12 11-12 8 13-11-12 8 10 12 9

|○| | | | |○|○|○| [1, 2, 4, 3]

8-12 9 8-12 11 8 12 11 11-13-12 8-12 10 9

|○| | | | |○|○|○| [1, 3, 2, 4]

8 8 12 9 12 12 11 8 11 12 11 13 8 9 12 10

|○| | | | |○|○|○| [1, 2, 3, 4]

8 12 8 9 12 11 12 8 11 11 12 13 8 12 9 10

|○| |○| |○| |○| |○| [1, 3, 4, 2]

8 12 9 10 12 11 8 9 11 11 13 9 8 12 10

|○| |○| |○| |○| |○| [1, 4, 3, 2]

8 9 12 10 12 11 9 8 11 13 11 9 8 12 10

⊖ | ⊖ | ⊖ | ⊖ | [1, 4, 2, 3]

8 9 10-12 12 8 9-11 11 13-9-11 8 10 10-12

⊖ | ⊖ | ⊖ | ⊖ | [1, 2, 4, 3]

8-10 9 12 12 9 11 11 9-13-11 8-10 10 12

⊖ | ⊖ | ⊖ | ⊖ | [1, 3, 2, 4]

8-12-10 9-12 11-9 8-11 11-9-13 8-12-10 10

⊖ | ⊖ | ⊖ | ⊖ | [1, 2, 3, 4]

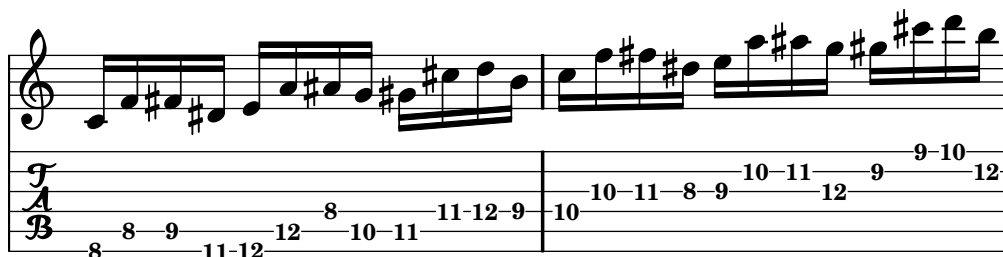
8-10-12 9-12 9-11 8-11 9-11-13 8-10-12 10

17

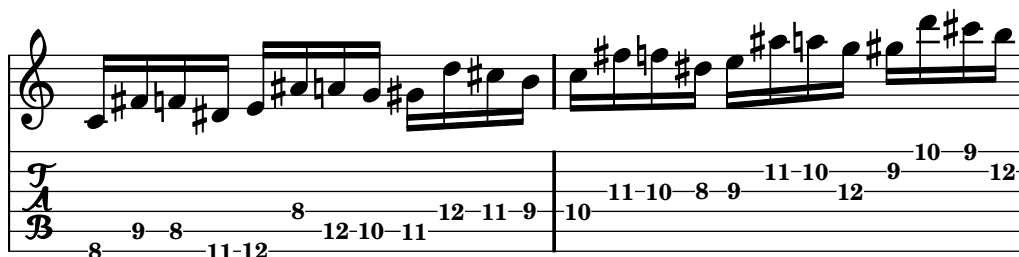
Major Third

17.1 Major Third

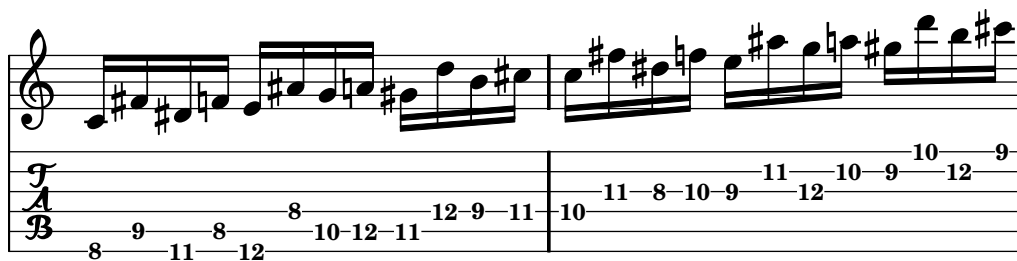
 [1, 3, 4, 2]



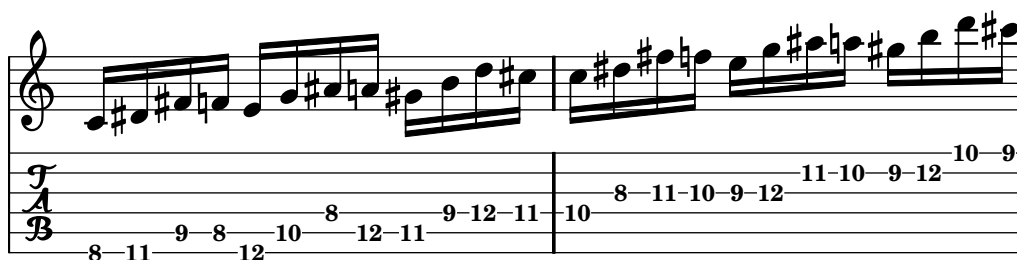
 [1, 4, 3, 2]



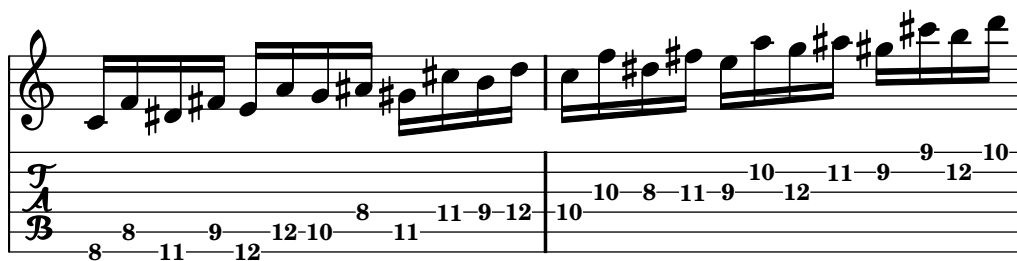
 [1, 4, 2, 3]



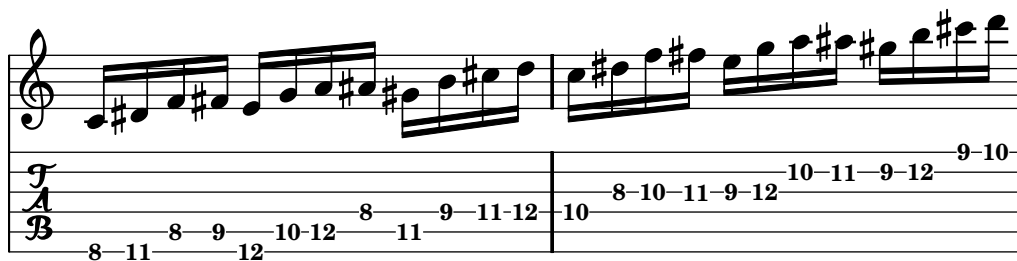
 [1, 2, 4, 3]



 [1, 3, 2, 4]



 [1, 2, 3, 4]



17.2 Minor Sixth

 [1, 3, 4, 2]



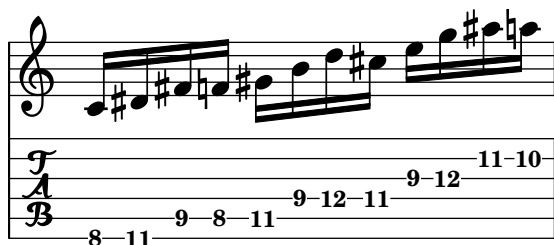
 [1, 4, 3, 2]



 [1, 4, 2, 3]



 [1, 2, 4, 3]



|○| | | |○| |○|○| [1, 3, 2, 4]

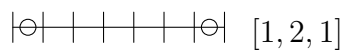
8 11 9 11 11-9-12 9 10 12 11

|○| | | |○| |○|○| [1, 2, 3, 4]

8 11 8 9 11 9 11-12 9 10 11

Fourth

18.1 Fourth



The musical score for 'The Rose Tree' is presented in a system with two staves. The top staff is a treble clef staff containing the melody. The bottom staff is a bass clef staff, marked with a '3' at the beginning, which serves as a guitar-style fretboard diagram. The notes in the bass staff are represented by numbers indicating fret positions: 8, 9, 8, 8, 9, 8, 8, 8, 10, 8, 9, 10, 9, 11, 12, 11. The system is divided into two measures by a vertical bar line.

|○| | | | |○| | [1, 2, 1]

First system of musical notation. The treble staff shows a melody in G major (one sharp). The accompaniment consists of three staves labeled T, A, and B, with numerical fretting indications.

T: 8 9 8 9 9 11 11 12 12 12 10 10 10 12 12 13 12

A: 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B: 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

|○| | | | |○| | [1, 2, 1]

Second system of musical notation. The treble staff continues the melody. The accompaniment consists of three staves labeled T, A, and B, with numerical fretting indications.

T: 8 12 8 8 12 8 8 12 8 8 12 8 9 13 9 10 11 11

A: 8 12 8 8 12 8 8 12 8 8 12 8 9 13 9 10 11 11

B: 8 12 8 8 12 8 8 12 8 8 12 8 9 13 9 10 11 11

Third system of musical notation. The treble staff continues the melody. The accompaniment consists of three staves labeled T, A, and B, with numerical fretting indications.

T: 11 11 11 12 11 12 9 9 9 10 9 10 11 12 12 12 12

A: 11 11 11 12 11 12 9 9 9 10 9 10 11 12 12 12 12

B: 11 11 11 12 11 12 9 9 9 10 9 10 11 12 12 12 12

|○| | | |○| | | | | [1, 2, 1]

3

|○| |○| | | | | | [1, 2, 1]

3

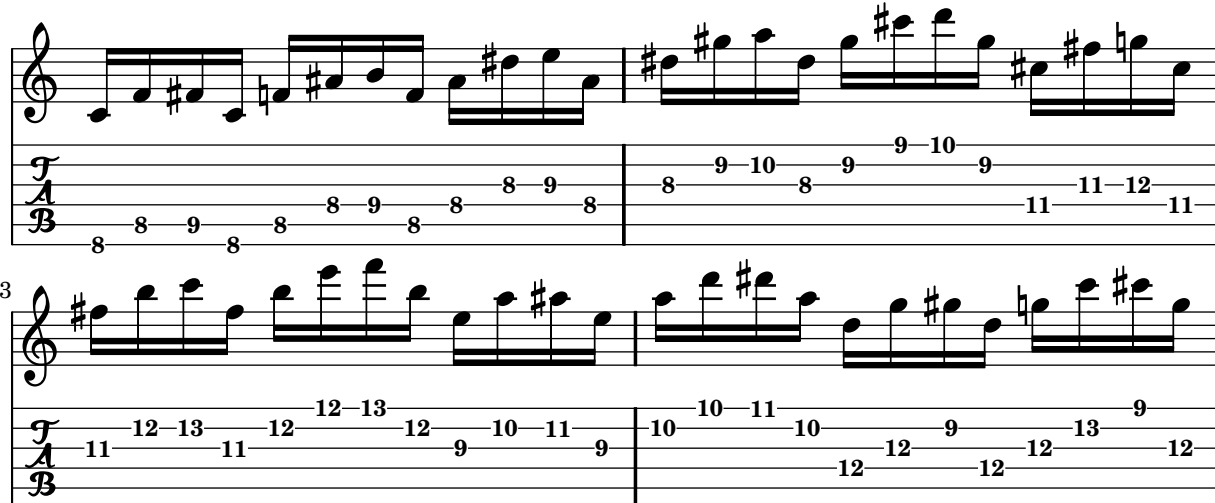
|○| | | | |○|○| [1, 2, 3]

3

|○| | | | |○|○| [1, 3, 2, 1]


3

 [1, 2, 3, 1]

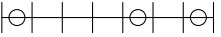


Musical notation for the first exercise, showing a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled T, A, and B. The T staff contains fingerings (8, 9, 10, 11, 12). The A and B staves contain fret numbers (8, 9, 10, 11, 12). The exercise is divided into two measures.

 [1, 3, 2, 3]



Musical notation for the second exercise, showing a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled T, A, and B. The T staff contains fingerings (8, 9, 10, 11, 12). The A and B staves contain fret numbers (8, 9, 10, 11, 12). The exercise is divided into two measures.

 [1, 3, 2]



 [1, 2, 3]



|○| | | |○| |○| [1, 3, 2, 1]

3

|○| | | |○| |○| [1, 2, 3, 1]

3

|○| | | |○| |○| [1, 2, 3, 2]

3

8 12 9 12 8 12 9 12 8 12 9 12 8 12 10 12 9 13 10 13 11 10 12 10


11 11 13 11 12 11 13 11 9 9 11 9 10 9 11 9 12 11 11 12 12 9 12

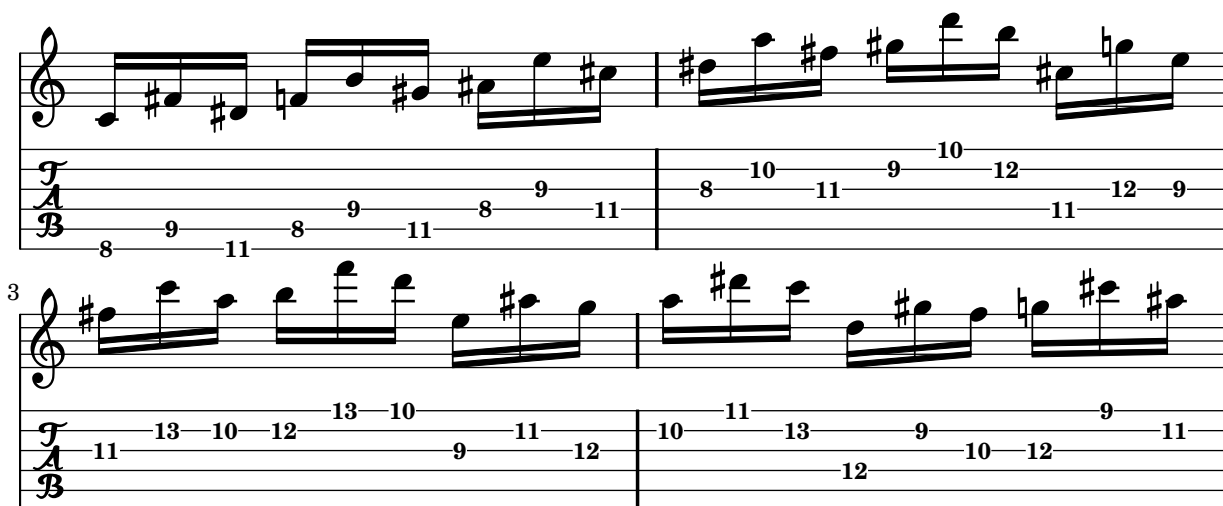
|○| | | |○| |○| [1, 3, 2, 3]

3


8 9 12 9 8 12 9 8 9 12 9 8 10 12 10 9 10 13 10 11 12 10 12

11 13 11 13 12 13 11 13 9 11 9 11 10 11 9 11 9 11 9 12 9

 [1, 3, 2]



Musical score for the first system, labeled "18.1. FOURTH". The score is written for a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the treble staff are two staves labeled "A" and "B" for fingerings. The "A" staff shows fingerings 8, 9, 11, 8, 11, 8, 9, 11, 8, 10, 11, 9, 10, 12, 11, 12, 9. The "B" staff shows fingerings 8, 9, 11, 8, 11, 8, 9, 11, 8, 10, 11, 9, 10, 12, 11, 12, 9.

 [1, 2, 3]



Musical score for the second system, labeled "18.1. FOURTH". The score is written for a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the treble staff are two staves labeled "A" and "B" for fingerings. The "A" staff shows fingerings 8, 11, 9, 8, 11, 9, 8, 11, 9, 8, 11, 9, 10, 9, 12, 11, 9, 12. The "B" staff shows fingerings 8, 11, 9, 8, 11, 9, 8, 11, 9, 8, 11, 9, 10, 9, 12, 11, 9, 12.

|○| | | |○| | | |○| [1, 3, 2, 1]

3

8 9 11 8 8 9 11 8 8 9 11 8 8 10 11 8 9 10 12 9 11 12 9 11

|○| | | |○| | | |○| [1, 2, 3, 1]

3

8 11 9 8 8 11 8 8 11 9 8 8 10 11 8 9 12 10 9 11 9 12 11

|○| | | |○| | | |○| [1, 2, 3, 2]

3

|○| | | |○| | | |○| [1, 3, 2, 3]

3

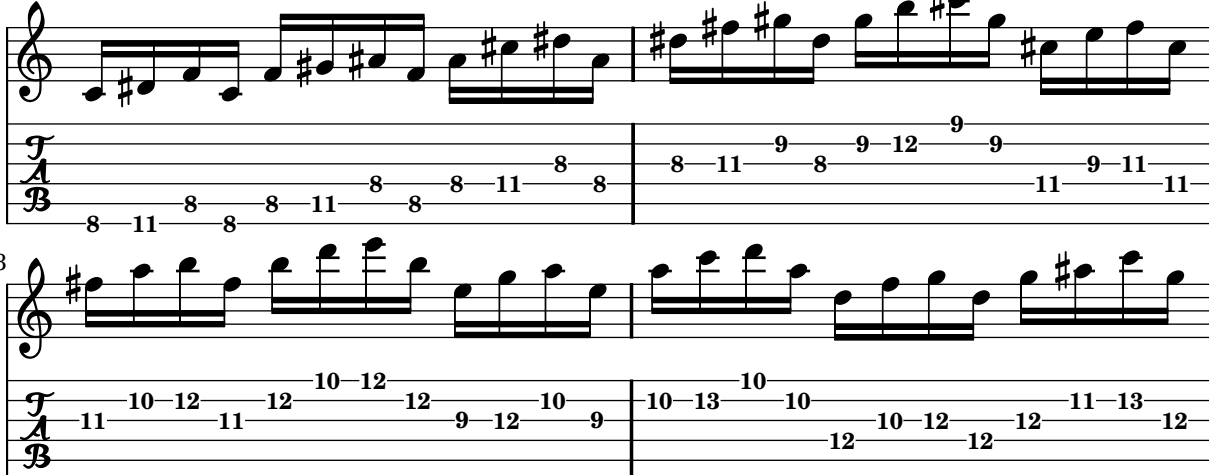
|○| | |○| |○| | [1, 3, 2]

3

|○| | |○| |○| | [1, 3, 2, 1]

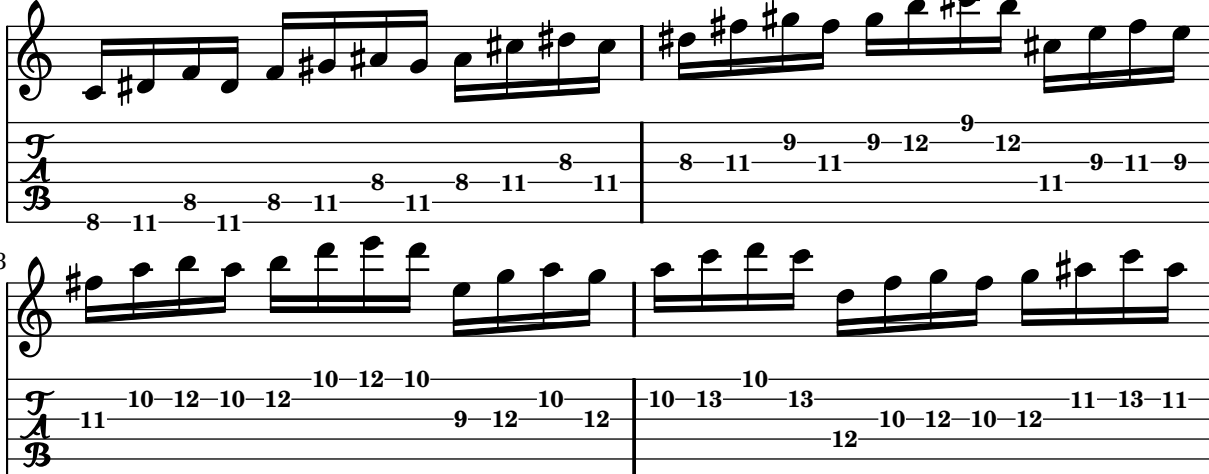
3

 [1, 2, 3, 1]



Musical score for the first exercise. The score is written for a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled T (Tenor) and B (Bass) with fret numbers. The first measure of the T staff has fret numbers 8, 11, 8, 8, 8, 11, 8, 8. The second measure has 8, 11, 8, 9, 12, 9, 11, 11. The first measure of the B staff has fret numbers 11, 10, 12, 11, 12, 10, 9, 12. The second measure has 10, 13, 10, 12, 10, 12, 11, 13.

 [1, 2, 3, 2]



Musical score for the second exercise. The score is written for a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled T (Tenor) and B (Bass) with fret numbers. The first measure of the T staff has fret numbers 8, 11, 8, 11, 8, 11, 8, 11. The second measure has 8, 11, 11, 9, 12, 12, 9, 11. The first measure of the B staff has fret numbers 11, 10, 12, 10, 12, 10, 9, 12. The second measure has 10, 13, 10, 13, 12, 10, 12, 11.

|○| |○| | | |○| [1, 3, 2]

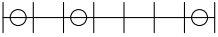
8 9 10 8 9 10 8 9 10 8 10 8 10 9 10 11 12 8

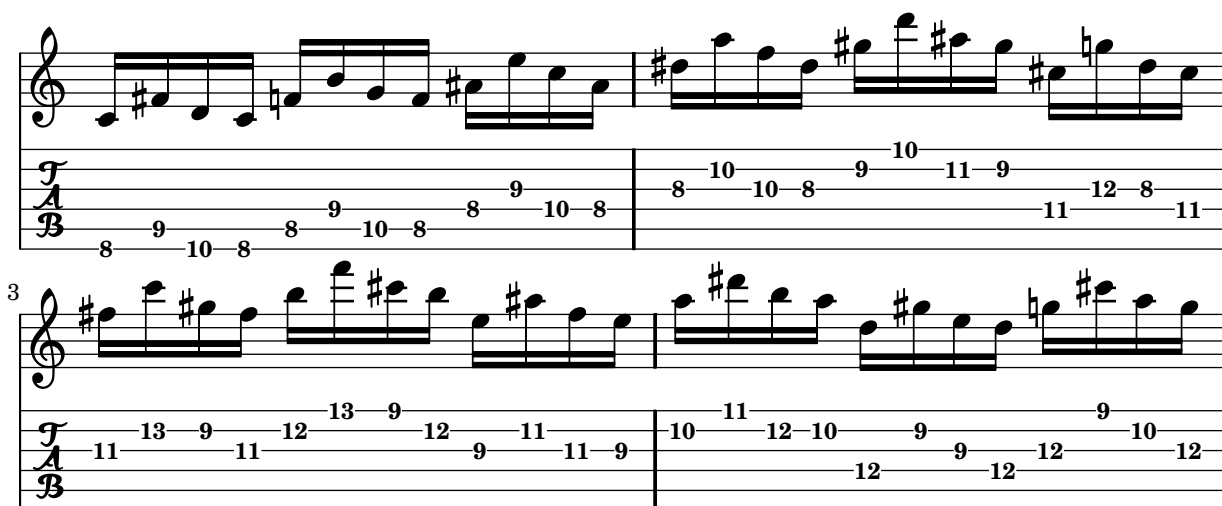
3 11 13 9 12 13 9 9 11 11 10 11 12 9 9 12 10

|○| |○| | | |○| [1, 2, 3]

8 10 9 8 10 9 8 10 9 8 10 11 8 12

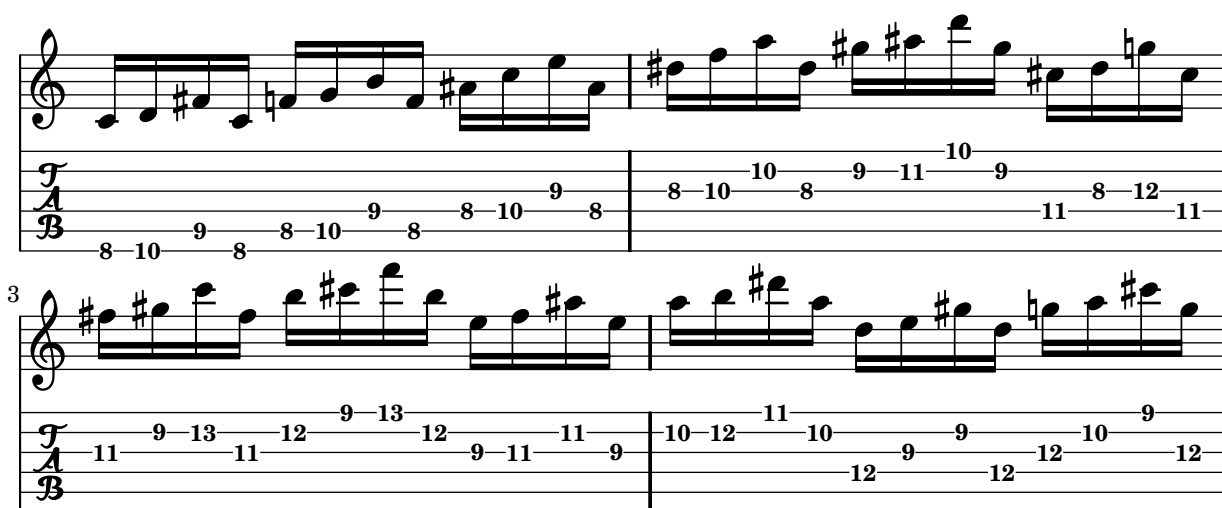
3 11 9 13 12 9 13 9 11 11 10 12 11 9 9 12 10 9

 [1, 3, 2, 1]



Musical score for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The score includes a melody line and a bass line with fingerings. The melody line has a triplet of eighth notes in the first measure. The bass line has a triplet of eighth notes in the first measure. The score is divided into two measures by a bar line.

 [1, 2, 3, 1]



Musical score for the second system, featuring a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The score includes a melody line and a bass line with fingerings. The melody line has a triplet of eighth notes in the first measure. The bass line has a triplet of eighth notes in the first measure. The score is divided into two measures by a bar line.

|○| |○| | | |○| [1, 2, 3, 2]

3

8 10 9 10 8 10 9 10 | 8 10 10 9 11 10 11 8 12 8

|○| |○| | | |○| [1, 3, 2, 3]

3

8 9 10 9 8 10 9 10 | 8 10 10 10 9 10 11 10 12 8 12

|○| |○| | |○| | [1, 2, 3, 1]

3

T
A
B

8-10 8 8-10 8 8-10 8

8-10 9 8 9-11 9 11 8 11 11

11 9-12 11 12 9-12 12 9-11 10 9

10-12 10 10 9-12 12 10-13 12

|○| |○| | |○| | [1, 2, 3, 2]

3

T
A
B

8-10 8 8-10 8 8-10 8

8-10 9 10 9-11 9 11 8 11 8

11 9-12 9 12 9-12 9 9-11 10 11

10-12 10 12 9-12 9 12 10-13 10

|○| |○| |○| || [1, 3, 2]

8—12—10 8—12—10 8—12—10 8—12—10 9—13—11 10—8 11

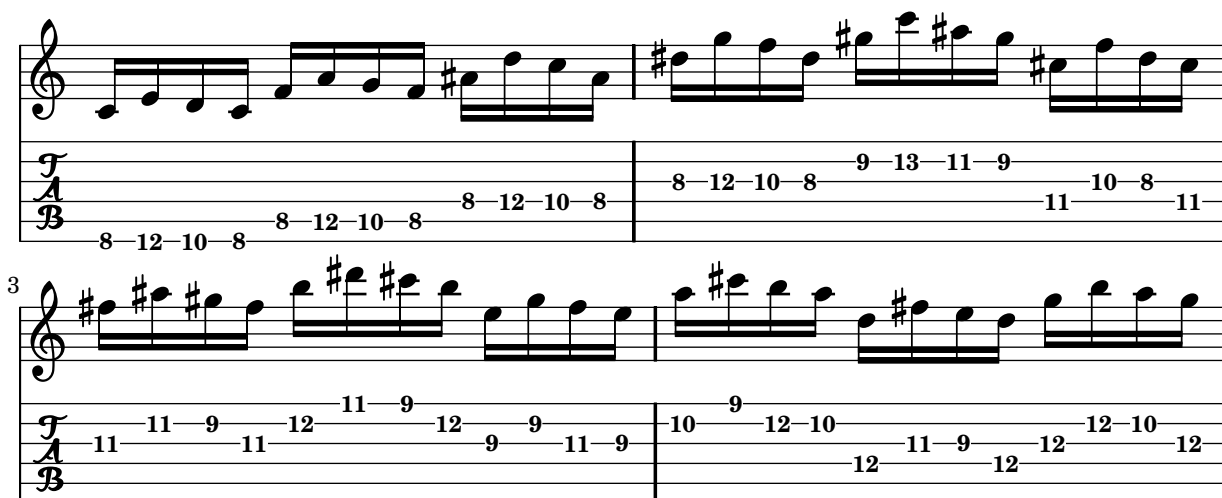
3 11—11—9—12 11—9 9—9—11 10—9—12 12—11—9—12 12—10—12

|○| |○| |○| || [1, 2, 3]


8—10—12 8—10—12 8—10—12 8—10—12 9—11—13 8—10—11

3 11—9—11—12 9—11 9—11—9 10—12—9 12—9—11—12 10—12—12

 [1, 3, 2, 1]



Musical score for the first exercise. The score is written for a treble clef staff and two bass staves (labeled T and B). The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in eighth notes. The bass staves contain a sequence of numbers indicating fret positions: 8-12-10-8, 8-12-10-8, 8-12-10-8, 8-12-10-8, 9-13-11-9, 10-8-11.

 [1, 2, 3, 1]



Musical score for the second exercise. The score is written for a treble clef staff and two bass staves (labeled T and B). The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in eighth notes. The bass staves contain a sequence of numbers indicating fret positions: 8-10-12-8, 8-10-12-8, 8-10-12-8, 8-10-12-8, 9-11-13-9, 8-10-11.

|○| |○| |○| || [1, 2, 3, 2]

 [1, 3, 4, 2]



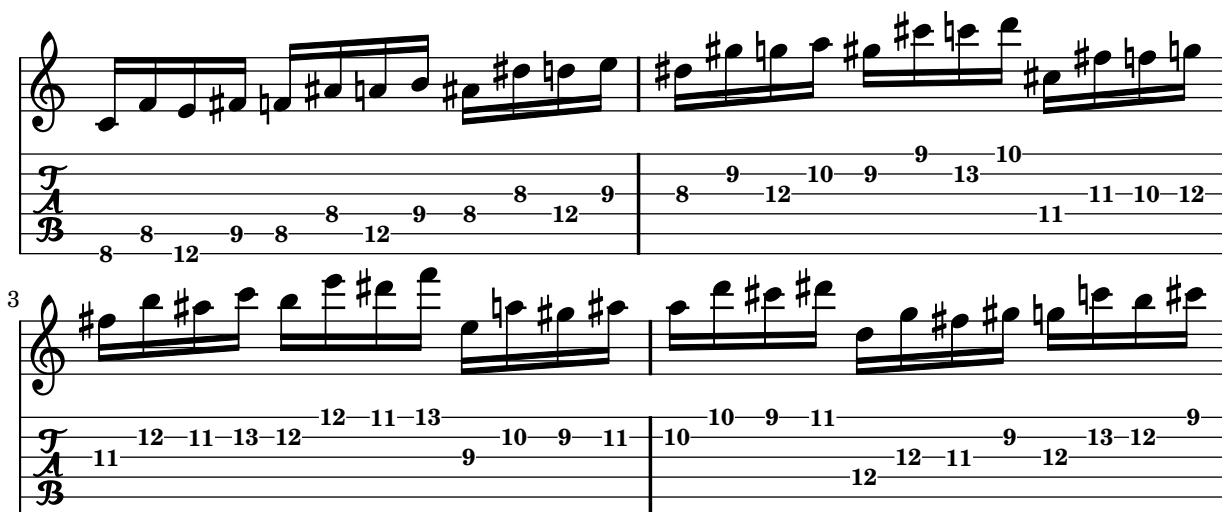
Musical score for the first exercise. The score is written for a treble staff (melody) and a bass staff (fretboard diagram). The fretboard diagram shows the fret numbers for the strings (T, A, B) across two systems. The first system covers frets 8-12, and the second system covers frets 9-13. The melody is in G major and consists of two measures of eighth notes.

 [1, 4, 3, 2]



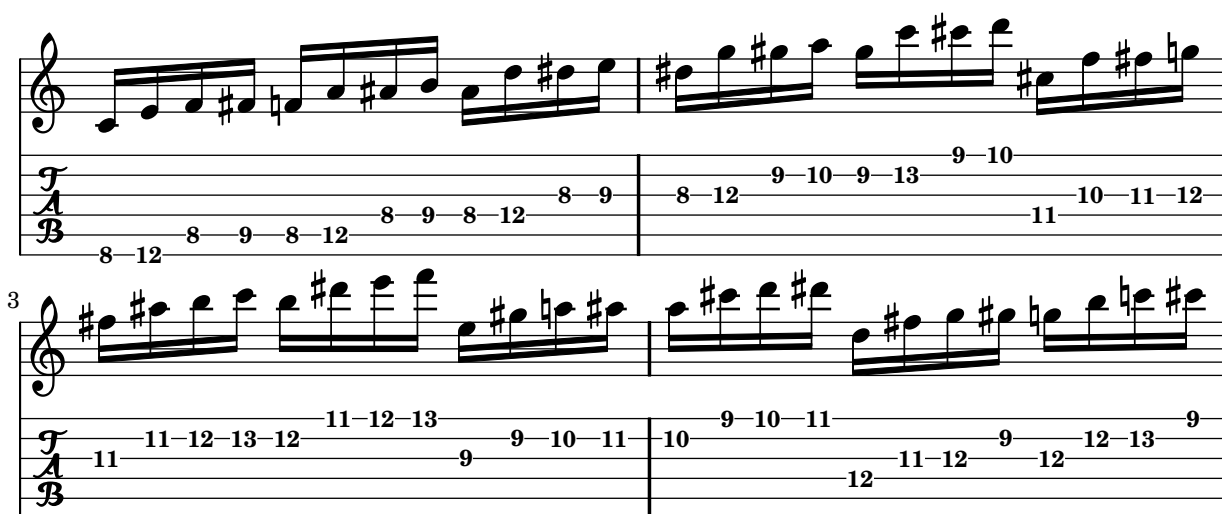
Musical score for the second exercise. The score is written for a treble staff (melody) and a bass staff (fretboard diagram). The fretboard diagram shows the fret numbers for the strings (T, A, B) across two systems. The first system covers frets 8-12, and the second system covers frets 9-13. The melody is in G major and consists of two measures of eighth notes.

 [1, 3, 2, 4]




Musical score for the first exercise, featuring a treble staff and a bass staff with three parts (T, A, B). The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The exercise is divided into two measures. The first measure contains a sequence of eighth notes in the treble and bass staves. The second measure contains a sequence of eighth notes in the treble and bass staves. The bass staff has a 3/4 time signature.

 [1, 2, 3, 4]



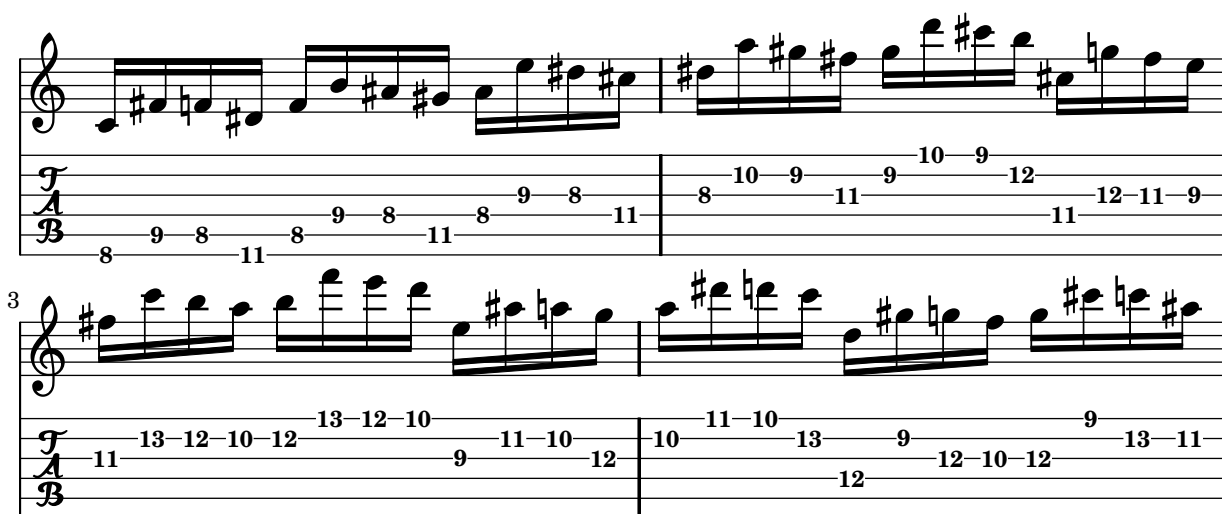
Musical score for the second exercise, featuring a treble staff and a bass staff with three parts (T, A, B). The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The exercise is divided into two measures. The first measure contains a sequence of eighth notes in the treble and bass staves. The second measure contains a sequence of eighth notes in the treble and bass staves. The bass staff has a 3/4 time signature.

 [1, 3, 4, 2]



Musical notation for the first exercise, showing a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled T (Tenor) and B (Bass) with fingerings indicated by numbers 1-13.

 [1, 4, 3, 2]



Musical notation for the second exercise, showing a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled T (Tenor) and B (Bass) with fingerings indicated by numbers 1-13.

[1, 3, 2, 4]

Musical score for the first exercise, showing two systems of music. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled A and B, which contain fingerings for the left hand. The second system is marked with a '3' and contains a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled A and B, which contain fingerings for the left hand.

[1, 2, 3, 4]


Musical score for the second exercise, showing two systems of music. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled A and B, which contain fingerings for the left hand. The second system is marked with a '3' and contains a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled A and B, which contain fingerings for the left hand.

 [1, 3, 4, 2]




Musical score for the first exercise, showing two systems of music. The first system is in treble clef with a key signature of one sharp (F#) and a common time signature. The second system is marked with a '3' and is in treble clef with a key signature of two sharps (F# and C#). The score includes fingerings (8, 9, 10) and a sequence of notes (e.g., 8-9-10, 9-10-11, 11-12-8).

 [1, 4, 3, 2]



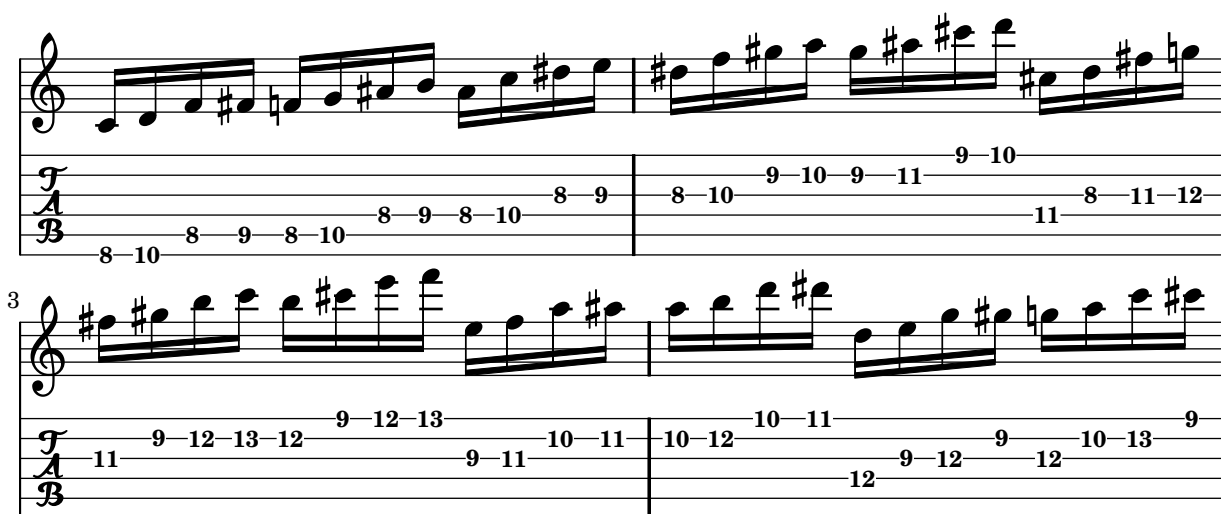
Musical score for the second exercise, showing two systems of music. The first system is in treble clef with a key signature of one sharp (F#) and a common time signature. The second system is marked with a '3' and is in treble clef with a key signature of two sharps (F# and C#). The score includes fingerings (8, 9, 10) and a sequence of notes (e.g., 8-9-10, 9-10-11, 11-12-8).

 [1, 3, 2, 4]



Musical score for the first exercise, featuring a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled T (Tenor) and B (Bass) with fingerings indicated by numbers 1-4. The first system contains two measures. The second system contains two measures, with a '3' above the first measure indicating a triplet.

 [1, 2, 3, 4]



Musical score for the second exercise, featuring a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled T (Tenor) and B (Bass) with fingerings indicated by numbers 1-4. The first system contains two measures. The second system contains two measures, with a '3' above the first measure indicating a triplet.

|○| |○| |○| |○| [1, 3, 4, 2]

3

T
A
B

8-12-9-10 8-12-9-10 8-12-9-10 8-12-10 9-13-10 11-10-12-8

11-11-13-9-12 11-13-9 9-9-11 11 10-9-11 12 12-11-9-12 12-9-10

|○| |○| |○| |○| [1, 4, 3, 2]

3

T
A
B

8-9-12-10 8-9-12-10 8-9-12-10 8-12-10 8-10-12-10 9-10-13-11 12-10-8

11-13-11-9-12 13-11-9 9-11-9 11 10-11-9 12 9-11-9-12 9-12-10

|○| |○| |○| |○| [1, 4, 2, 3]

First system (Treble clef, one sharp):

Staff 1 (Treble): C_4 D_4 E_4 $F\sharp_4$ G_4 A_4 B_4 C_5 B_4 A_4 G_4 $F\sharp_4$ E_4 D_4 C_4

Staff 2 (T): 8 9 10-12 8 9 10-12 8 9 10-12

Staff 3 (B): 8 9 10-12 8 9 10-12 8 9 10-12

Second system (Treble clef, two sharps):

Staff 1 (Treble): D_4 E_4 $F\sharp_4$ G_4 A_4 B_4 C_5 B_4 A_4 G_4 $F\sharp_4$ E_4 D_4 C_4

Staff 2 (T): 11 13 9 11-12 13 9 11 9 11 9 10 11 12 9 9 9 11-12 10-12

Staff 3 (A): 11 13 9 11-12 13 9 11 9 11 9 10 11 12 9 9 9 11-12 10-12

Staff 4 (B): 12 9 11-12 10-12

|○| |○| |○| |○| [1, 2, 4, 3]

First system (Treble clef, one sharp):

Staff 1 (Treble): C_4 D_4 E_4 $F\sharp_4$ G_4 A_4 B_4 C_5 B_4 A_4 G_4 $F\sharp_4$ E_4 D_4 C_4

Staff 2 (T): 8 10 9 12 8 10 12 8 10 9 12 8 10 12 9 11 10 13 8 12-10

Staff 3 (B): 8 10 9 12 8 10 12 8 10 9 12 8 10 12 9 11 10 13 8 12-10

Second system (Treble clef, two sharps):

Staff 1 (Treble): D_4 E_4 $F\sharp_4$ G_4 A_4 B_4 C_5 B_4 A_4 G_4 $F\sharp_4$ E_4 D_4 C_4

Staff 2 (T): 11 9 13 11-12 9 13 11 11 9 10-12 11 9 9 9 11-12 10 9 12

Staff 3 (A): 11 9 13 11-12 9 13 11 11 9 10-12 11 9 9 9 11-12 10 9 12

Staff 4 (B): 12 9 11-12 10 9 12

|○| |○| |○| |○| [1, 3, 2, 4]

3

T
A
B

8-12-10 9-8-12-10 9-8-12-10 9

8-12-10 10-9-13-11 10 11 10-8-12

|○| |○| |○| |○| [1, 2, 3, 4]

3

T
A
B

8-10-12 9-8-10-12 9-8-10-12 9

8-10-12 10-9-11-13 10 11 8-10-12

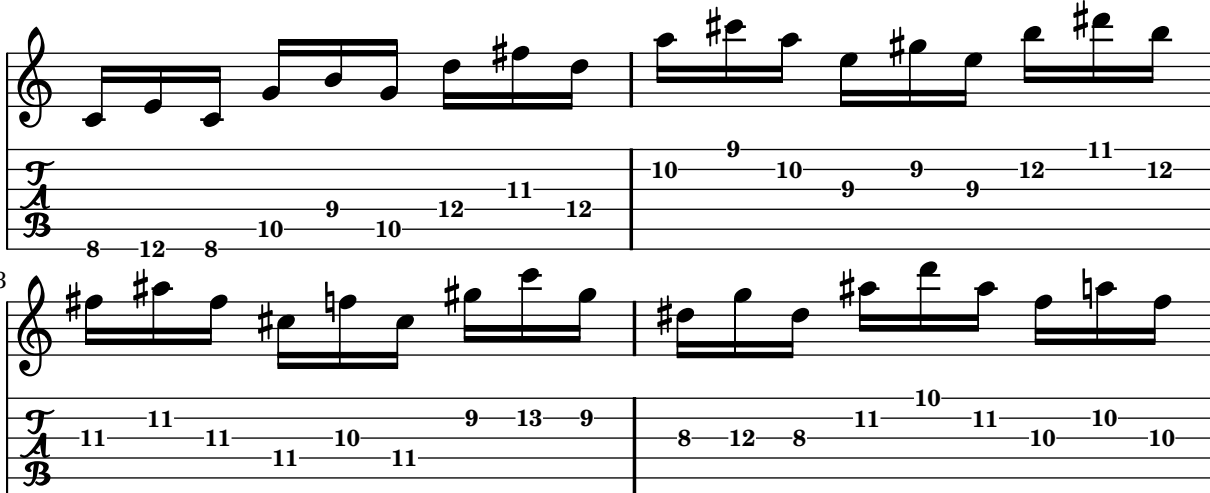
18.2 Fifth

|○| | | | | |○| [1, 2, 1]

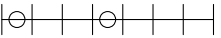
3


|○| | | | | |○| [1, 2, 1]

 [1, 2, 1]



Musical score for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains four measures of music. The second staff is a guitar fretboard diagram with strings T, A, and B labeled, showing fingerings for the first four measures. The third staff is a bass clef staff with a 3/4 time signature and a key signature of one sharp (F#). It contains four measures of music. The fourth staff is a guitar fretboard diagram with strings T, A, and B labeled, showing fingerings for the last four measures.

 [1, 2, 1]



Musical score for the second system, featuring a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains four measures of music. The second staff is a guitar fretboard diagram with strings T, A, and B labeled, showing fingerings for the first four measures. The third staff is a bass clef staff with a 3/4 time signature and a key signature of one sharp (F#). It contains four measures of music. The fourth staff is a guitar fretboard diagram with strings T, A, and B labeled, showing fingerings for the last four measures.

[1, 2, 1]

[1, 3, 2]

|○| | | | |○|○| [1, 2, 3]

3

|○| | | | |○|○| [1, 3, 2, 1]

3

|○| | | | |○|○| [1, 2, 3, 1]

3

|○| | | | |○|○| [1, 2, 3, 2]

3

|○| | | | |○|○| [1, 3, 2, 3]

3

8 9 8 9 10 11 10 11 12 9 10 11 10 11 12 13 12 13

11 13 12 13 12 11 12 9 10 9 10 8 10 9 10 11 12 11 12 10 12 11 12

|○| | | | |○| |○| [1, 3, 2]

8 9 12 10 11 9 12 9 11 10 11 9 12 13 11

11 13 11 12 10 9 10 13 8 10 12 11 12 10 12 10

|○||| |○|○| [1, 2, 3]

3

T 9 10 9 11 12 11 9 10 9 11 12 11 13

B 8 12 9 10 9 11 12 11 9 10 9 11 12 11 13

|○||| |○|○| [1, 3, 2, 1]

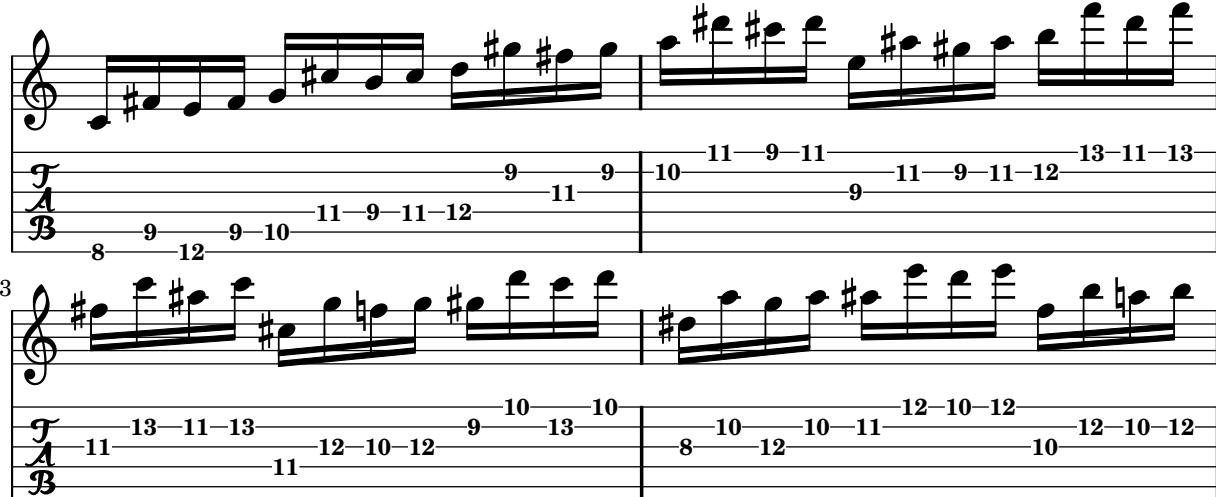
3

T 10 11 9 10 9 11 9 9 12 13 11 12

B 8 9 12 8 10 11 9 10 12 11 12 10 11 9 10 12 13 11 12

 [1, 2, 3, 1]

 [1, 3, 2, 3]



Musical notation for the first system, showing a treble clef staff and a guitar staff with fret numbers. The guitar staff is divided into two systems, each with two staves (Treble and Bass). The first system shows a sequence of notes and fret numbers: 8, 9, 12, 9, 10, 11, 9, 11, 12, 11, 10, 11, 9, 11, 12, 13, 11, 13. The second system shows a sequence of notes and fret numbers: 11, 13, 11, 13, 12, 10, 12, 9, 10, 13, 10, 8, 10, 12, 10, 11, 12, 10, 12, 10, 12, 10, 12.

 [1, 3, 2]



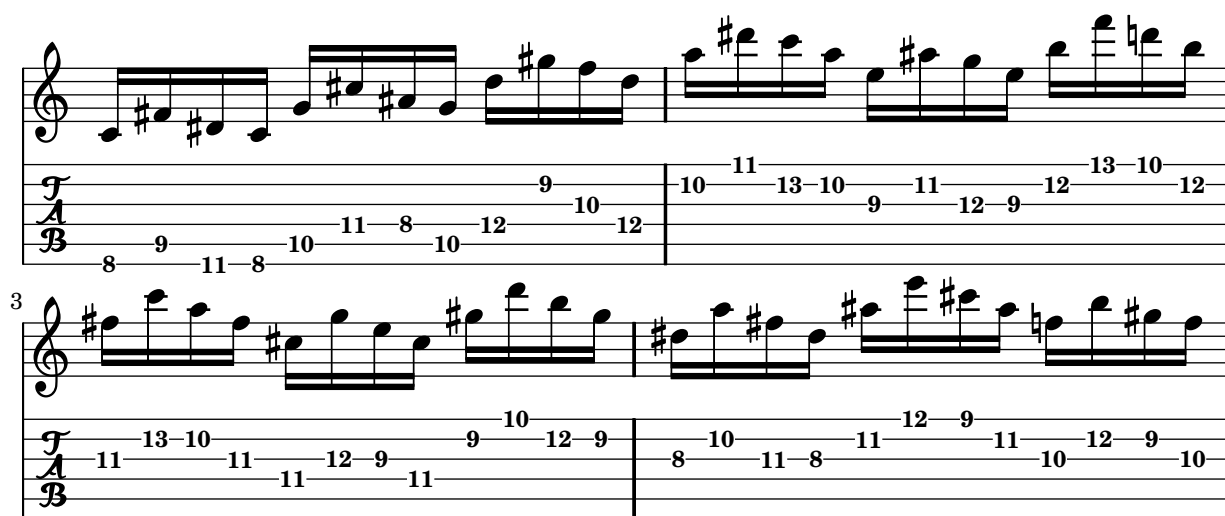
Musical notation for the second system, showing a treble clef staff and a guitar staff with fret numbers. The guitar staff is divided into two systems, each with two staves (Treble and Bass). The first system shows a sequence of notes and fret numbers: 8, 9, 11, 10, 11, 8, 12, 10, 11, 13, 13, 9, 11, 12, 12, 13, 10. The second system shows a sequence of notes and fret numbers: 11, 13, 10, 12, 9, 9, 10, 12, 8, 10, 11, 11, 12, 9, 10, 12, 9.

 [1, 2, 3]



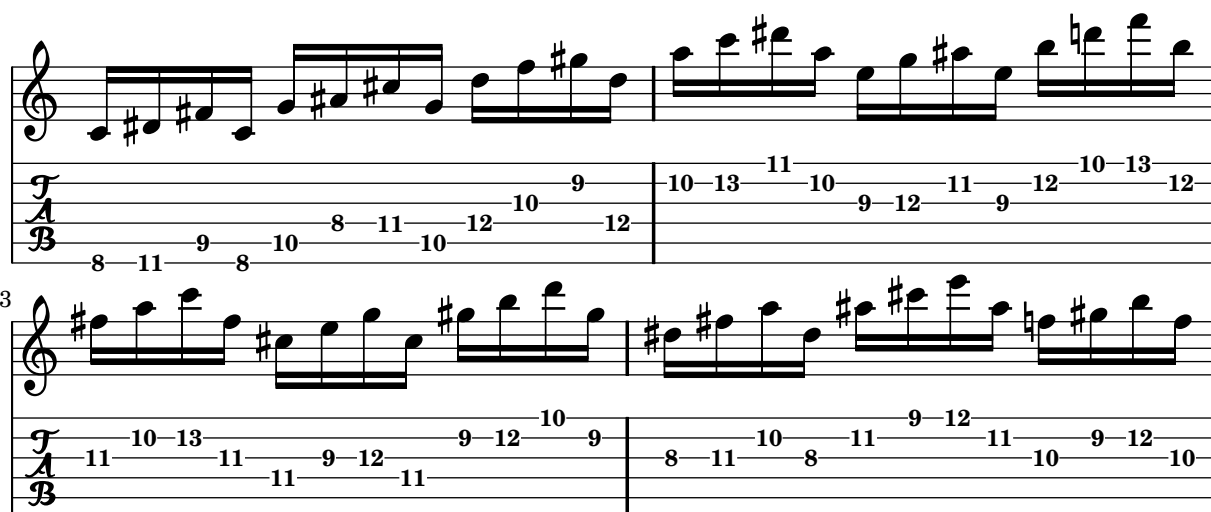
Musical notation for the first exercise, showing a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes fingerings (1, 2, 3) and a repeat sign.

 [1, 3, 2, 1]




Musical notation for the second exercise, showing a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes fingerings (1, 3, 2, 1) and a repeat sign.

 [1, 2, 3, 1]



Musical score for the first exercise. The score is written for a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are three staves labeled T, A, and B, which contain fret numbers for the left hand. The first measure of the left hand shows frets 8, 11, 9, 8, 10, 8, 11, 10, 12, 10, 12. The second measure shows frets 10, 13, 11, 10, 9, 12, 11, 9, 12, 10, 13, 12.

 [1, 2, 3, 2]



Musical score for the second exercise. The score is written for a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are three staves labeled T, A, and B, which contain fret numbers for the left hand. The first measure of the left hand shows frets 8, 11, 9, 11, 10, 8, 11, 8, 12, 10, 9, 10. The second measure shows frets 10, 13, 11, 13, 9, 12, 11, 12, 12, 10, 13, 10.

 [1, 3, 2, 3]



Musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes. Below the staff are two staves labeled T (Tenor) and B (Bass) with fingerings indicated by numbers 8-13.

 [1, 3, 2]

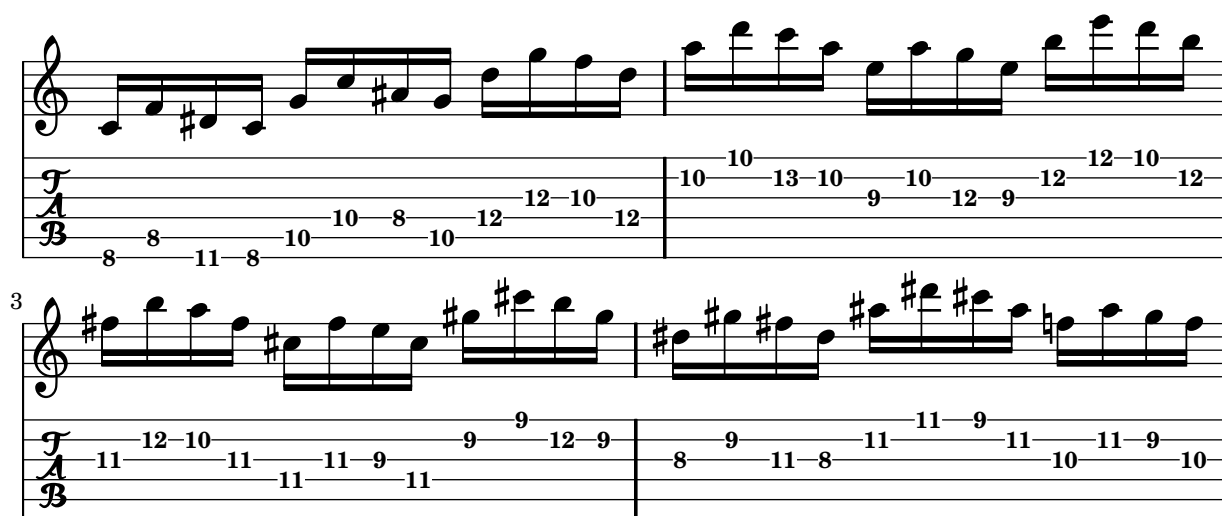


Musical notation for the second system, featuring a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes. Below the staff are two staves labeled T (Tenor) and B (Bass) with fingerings indicated by numbers 8-13.

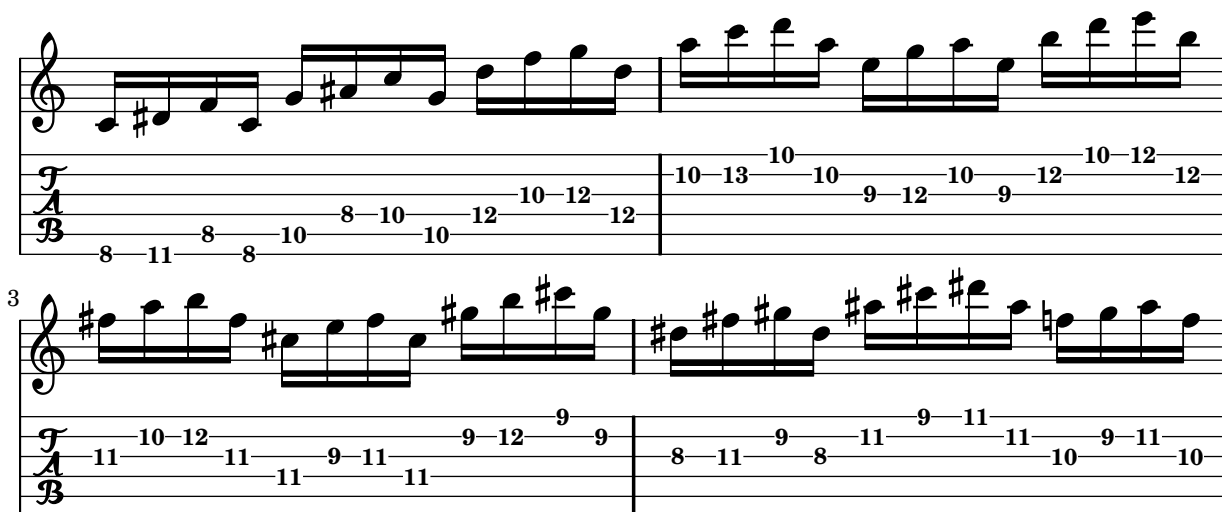
 [1, 2, 3]



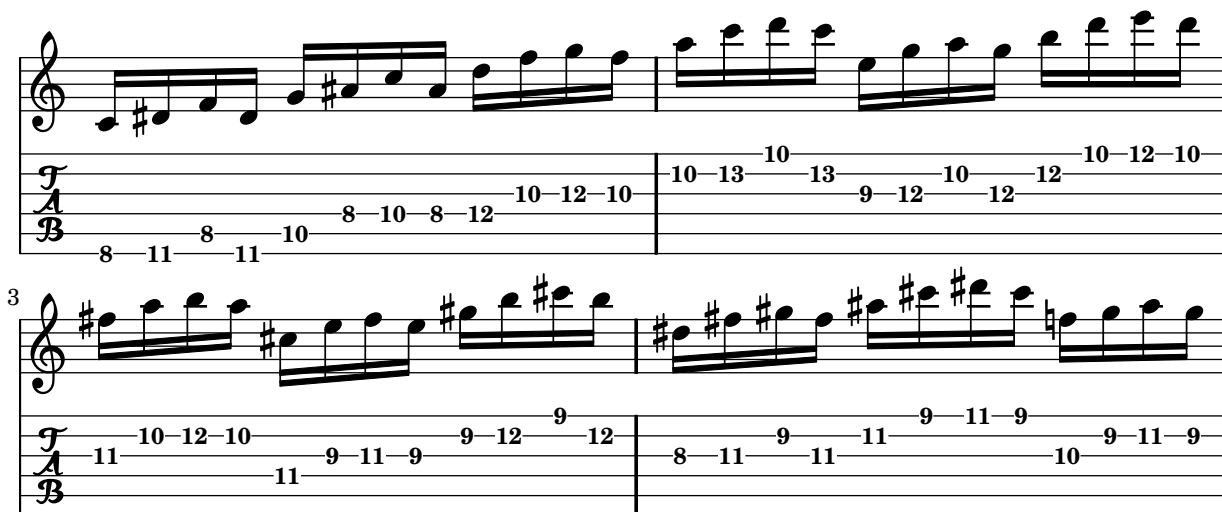
 [1, 3, 2, 1]




 [1, 2, 3, 1]



 [1, 2, 3, 2]

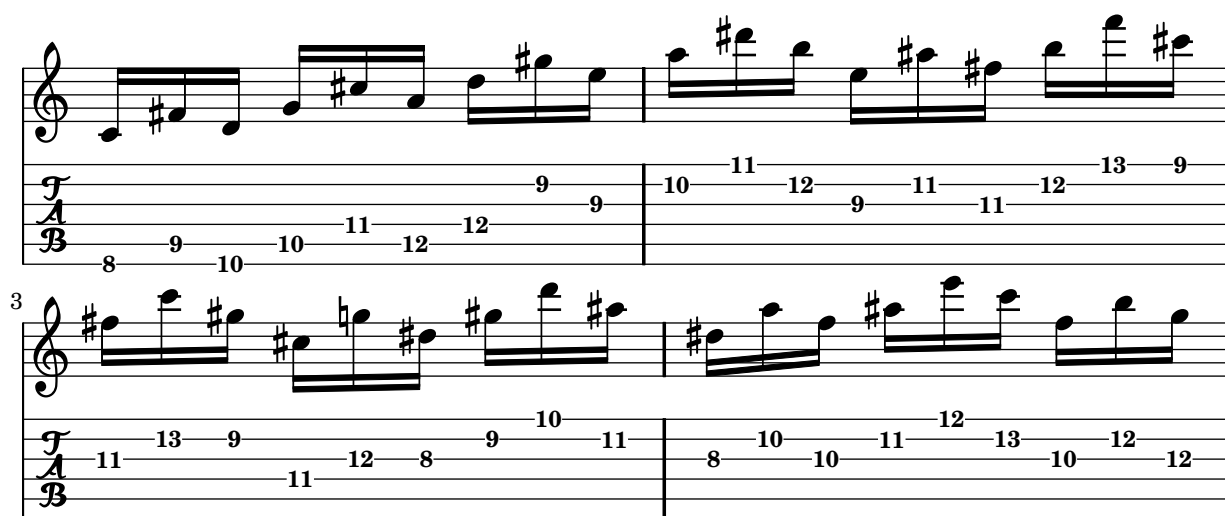


 [1, 3, 2, 3]



Musical notation for the first system, showing a treble clef staff with a key signature of one sharp (F#) and a bass staff with fingerings for strings A and B. The notation includes a 3-measure rest at the beginning of the second measure.

 [1, 3, 2]



Musical notation for the second system, showing a treble clef staff with a key signature of one sharp (F#) and a bass staff with fingerings for strings A and B. The notation includes a 3-measure rest at the beginning of the second measure.

|○| |○| | | |○| [1, 2, 3]

First system:

Treble staff: C_4 C_4 $\sharp C_4$ D_4 $\sharp D_4$ E_4 $\sharp E_4$ F_4 $\sharp F_4$ G_4 $\sharp G_4$ A_4 $\sharp A_4$ B_4 $\sharp B_4$ C_5

Bass staff: 8-10 9-10-12 11-12 9-9 | 10-12 11-9-11 11-12 9-13

Second system (marked 3):

Treble staff: $\sharp C_4$ $\sharp C_4$ $\sharp C_4$ $\sharp D_4$ $\sharp D_4$ $\sharp D_4$ $\sharp E_4$ $\sharp E_4$ $\sharp E_4$ $\sharp F_4$ $\sharp F_4$ $\sharp F_4$ $\sharp G_4$ $\sharp G_4$ $\sharp G_4$ $\sharp A_4$ $\sharp A_4$ $\sharp A_4$ $\sharp B_4$ $\sharp B_4$ $\sharp B_4$ $\sharp C_5$

Bass staff: 11-9-13 11-8-12 9-11-10 | 8-10 10-11-13 12-10-12 12

|○| |○| | | |○| [1, 3, 2, 1]

First system:

Treble staff: C_4 $\sharp C_4$ C_4 C_4 $\sharp C_4$ D_4 $\sharp D_4$ E_4 $\sharp E_4$ F_4 $\sharp F_4$ G_4 $\sharp G_4$ A_4 $\sharp A_4$ B_4 $\sharp B_4$ C_5

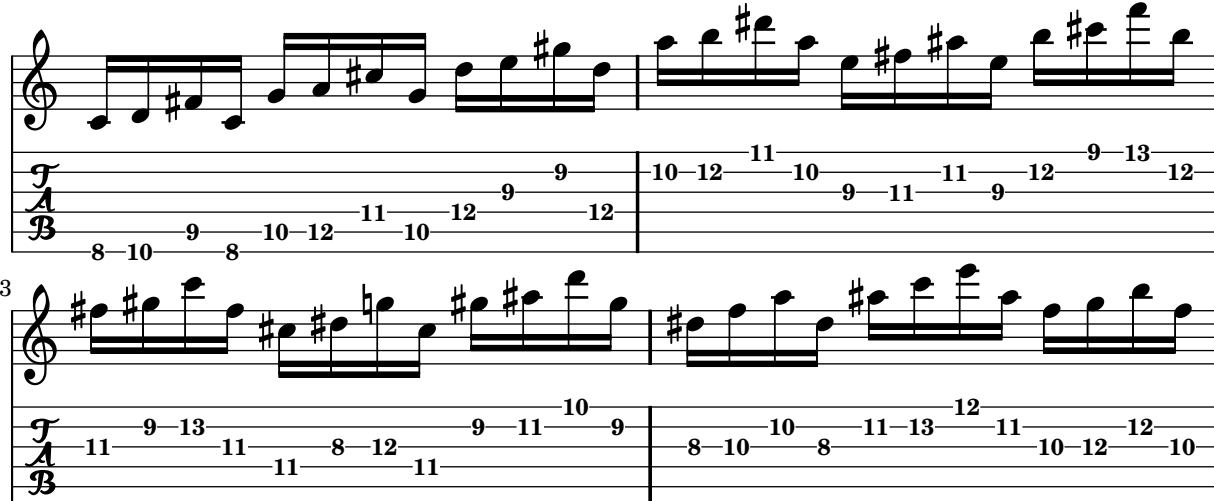
Bass staff: 8-9-10-8 10-11-12-10 12-9-12 | 10-11-12-10 9-11-11-9 12-13-9-12

Second system (marked 3):

Treble staff: $\sharp C_4$ $\sharp C_4$ $\sharp C_4$ $\sharp D_4$ $\sharp D_4$ $\sharp D_4$ $\sharp E_4$ $\sharp E_4$ $\sharp E_4$ $\sharp F_4$ $\sharp F_4$ $\sharp F_4$ $\sharp G_4$ $\sharp G_4$ $\sharp G_4$ $\sharp A_4$ $\sharp A_4$ $\sharp A_4$ $\sharp B_4$ $\sharp B_4$ $\sharp B_4$ $\sharp C_5$

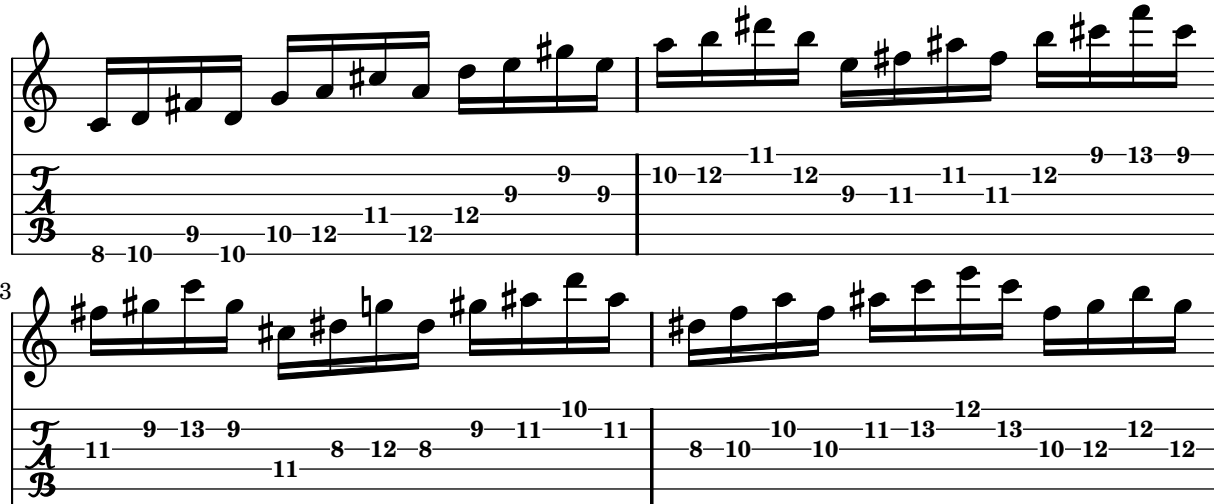
Bass staff: 11-13-9 11-11-12-8 9-10-11-9 | 8-10-10-8 11-12-13-11 10-12-12-10

 [1, 2, 3, 1]



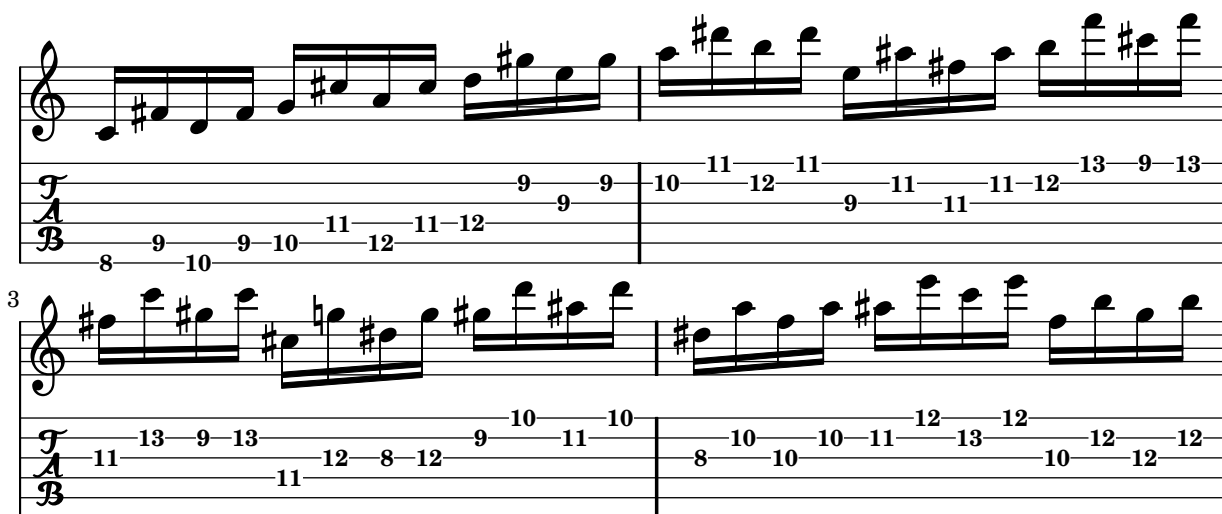
Musical score for the first exercise, showing a sequence of notes and fret numbers (8, 9, 10, 11, 12) across two systems. The first system covers measures 1-4, and the second system covers measures 5-8. A '3' is written above the first measure of the second system.

 [1, 2, 3, 2]

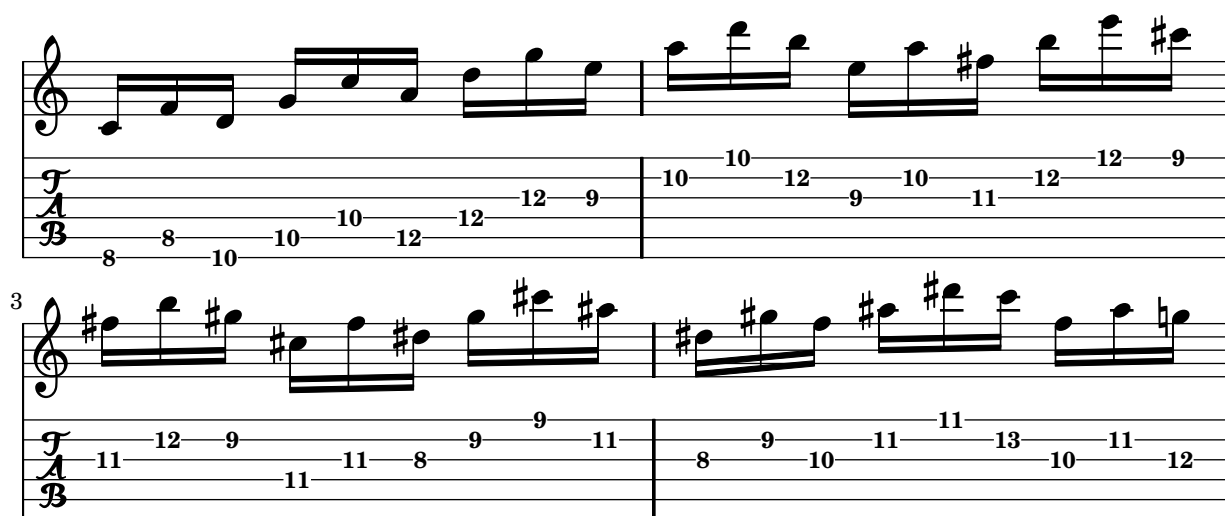


Musical score for the second exercise, showing a sequence of notes and fret numbers (8, 9, 10, 11, 12) across two systems. The first system covers measures 1-4, and the second system covers measures 5-8. A '3' is written above the first measure of the second system.

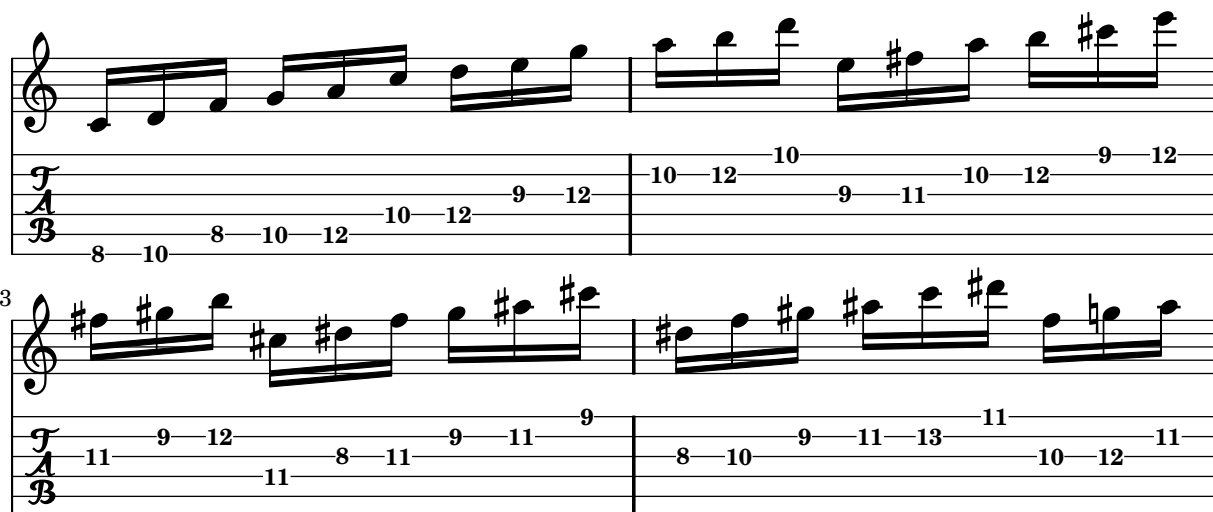
 [1, 3, 2, 3]



 [1, 3, 2]

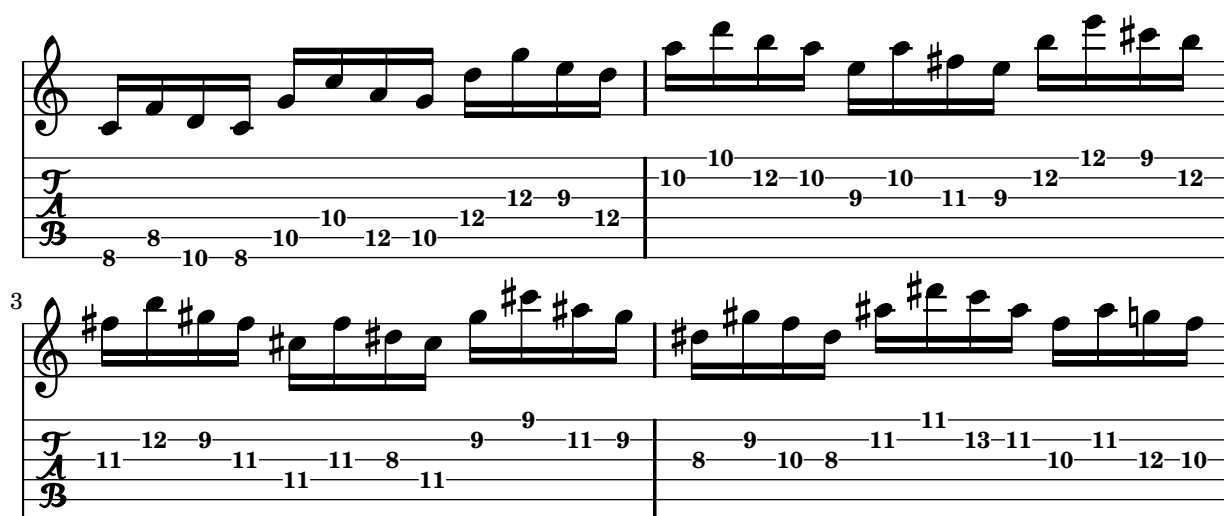


 [1, 2, 3]



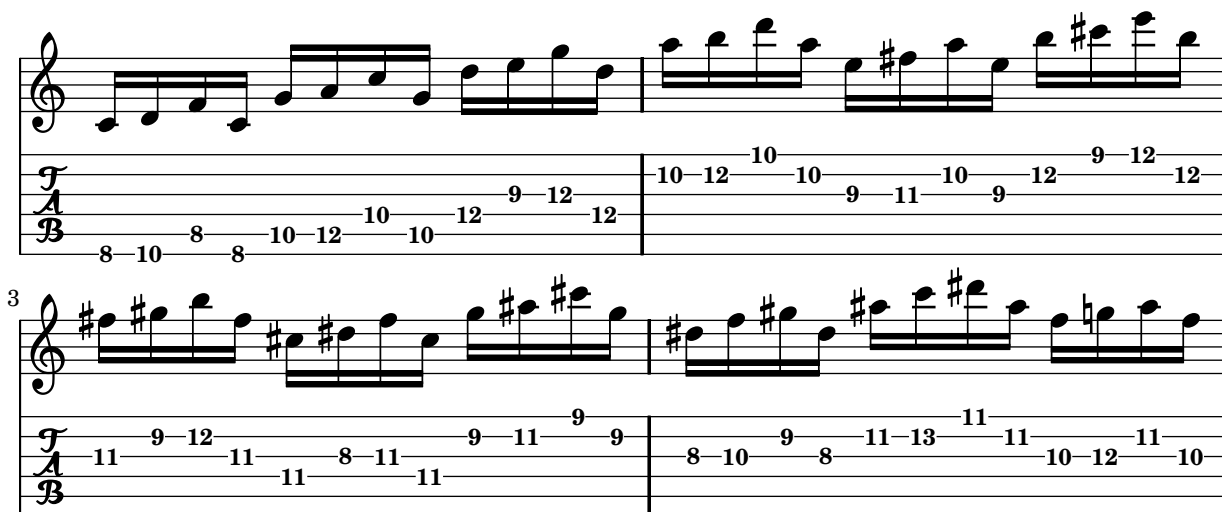
Musical notation for the first system, showing a treble clef staff with a melody and a guitar staff with fret numbers for strings A and B. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes. The guitar staff shows fret numbers for strings A and B, with a 3/4 time signature.

 [1, 3, 2, 1]

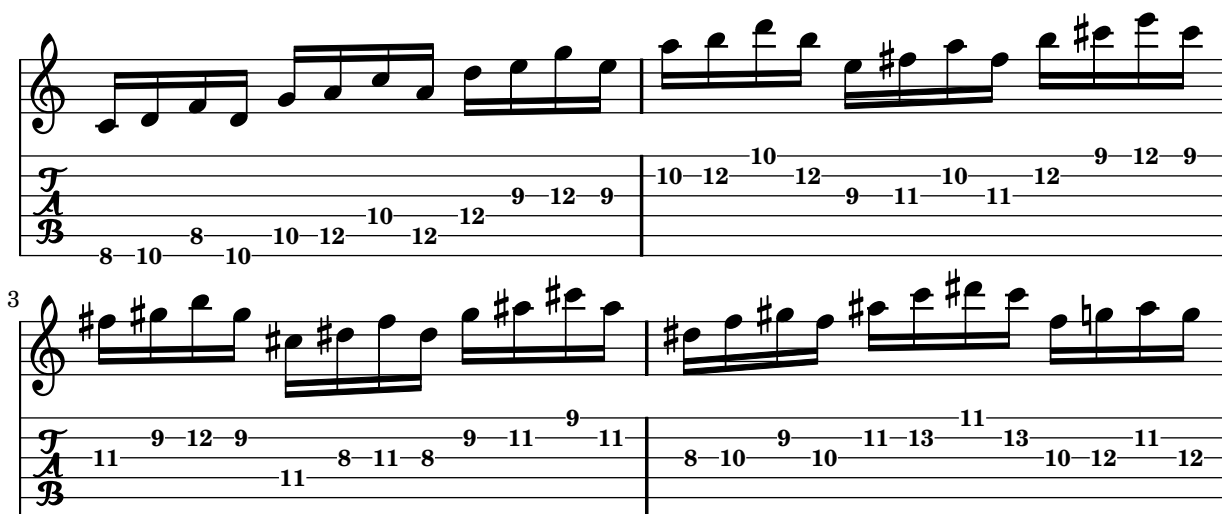


Musical notation for the second system, showing a treble clef staff with a melody and a guitar staff with fret numbers for strings A and B. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes. The guitar staff shows fret numbers for strings A and B, with a 3/4 time signature.

 [1, 2, 3, 1]



 [1, 2, 3, 2]



|○| |○| | |○| | [1, 3, 2, 3]

First system of music for guitar. The treble staff shows a melody starting on a C4 octave and moving up stepwise. The bass staff shows a bass line with fret numbers: 8, 8, 10, 8, 10, 12, 10, 12, 12, 9, 12. A triplet of eighth notes is marked with a '3' above the first measure of the second measure.

|○| |○| |○| | | [1, 3, 2]

Second system of music for guitar. The treble staff shows a melody continuing from the first system. The bass staff shows a bass line with fret numbers: 8, 12, 10, 10, 9, 12, 12, 11, 9, 10, 9, 12, 11, 9. A triplet of eighth notes is marked with a '3' above the first measure of the second measure.

|○| |○| |○| || [1, 2, 3]

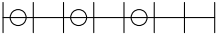
8 — 10 — 12 10 — 12 9 — 12 9 — 11 10 — 12 9 9 — 11 9 — 12 9 — 11

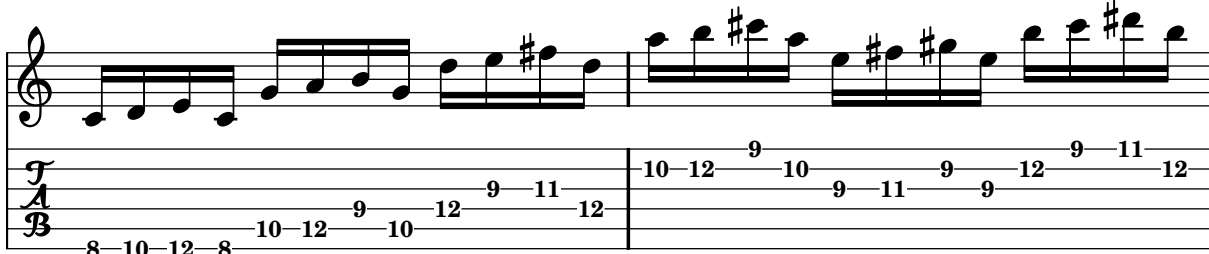
3 11 — 9 — 11 11 — 8 — 10 9 — 11 — 13 8 — 10 — 12 11 — 13 10 — 12 10

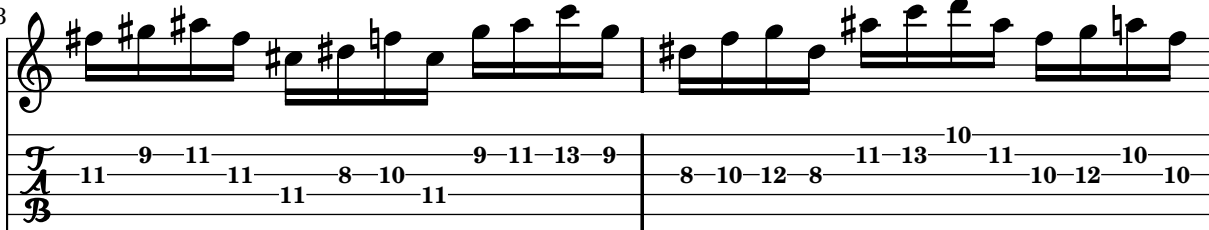
|○| |○| |○| || [1, 3, 2, 1]

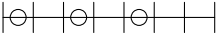
8 — 12 — 10 — 8 10 — 9 — 12 — 10 12 — 11 — 9 12 10 — 9 — 12 — 10 9 9 — 11 — 9 12 11 — 9 12

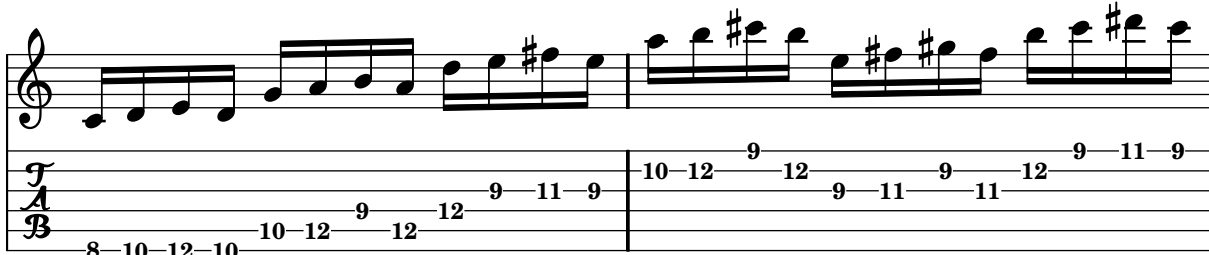
3 11 — 11 — 9 11 — 10 — 8 11 — 9 — 13 — 11 — 9 8 — 12 — 10 — 8 11 — 10 — 13 — 11 10 — 10 12 — 10

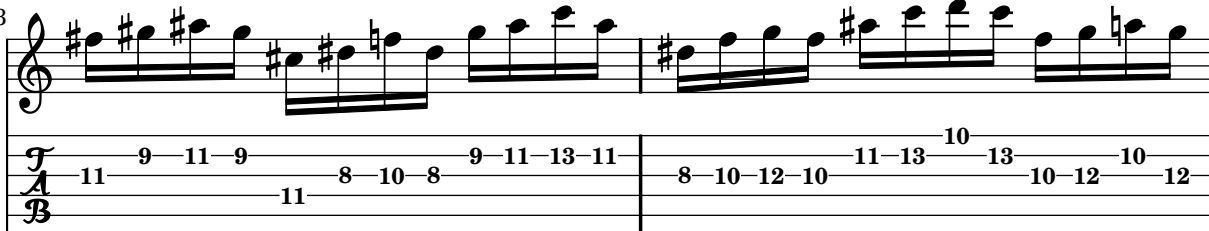
 [1, 2, 3, 1]

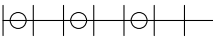





 [1, 2, 3, 2]





 [1, 3, 2, 3]



Musical score for the first exercise, showing two systems of music. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bass staff consists of three staves labeled T, A, and B. The second system is marked with a '3' and includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bass staff consists of three staves labeled T, A, and B. Fingerings are indicated by numbers 1-4 on the treble staff and 8-12 on the bass staff.

 [1, 3, 4, 2]



Musical score for the second exercise, showing two systems of music. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bass staff consists of three staves labeled T, A, and B. The second system is marked with a '3' and includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bass staff consists of three staves labeled T, A, and B. Fingerings are indicated by numbers 1-4 on the treble staff and 8-12 on the bass staff.

|○| | | | |○|○|○| [1, 4, 3, 2]

3

T 9 10 11 12 13

A 8 9 10 11 12

B 8 9 10 11 12

|○| | | | |○|○|○| [1, 4, 2, 3]

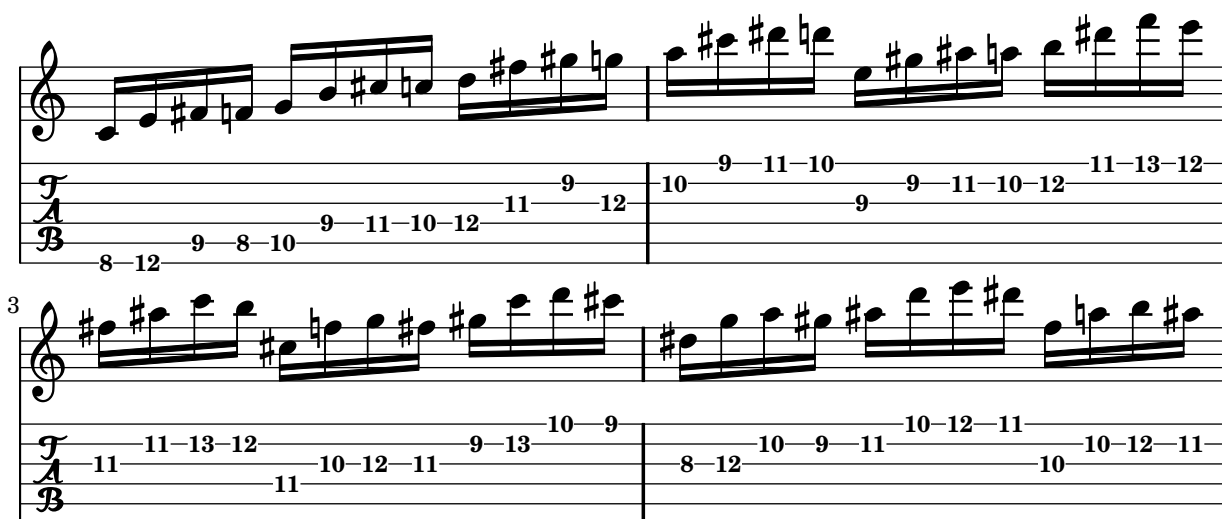
3

T 9 10 11 12 13

A 8 9 10 11 12

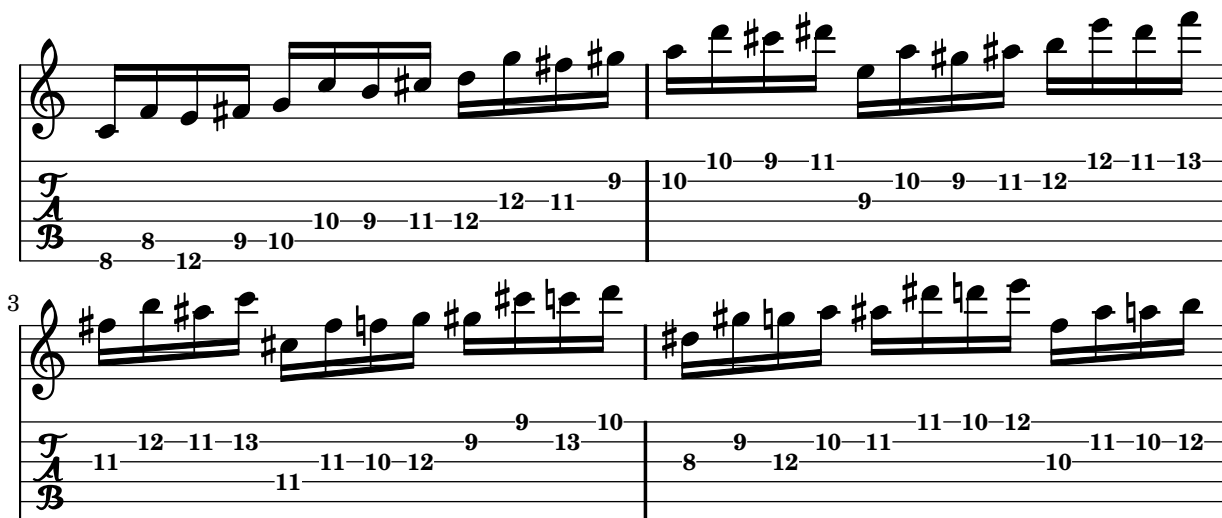
B 8 9 10 11 12

 [1, 2, 4, 3]



Musical score for the first exercise, featuring a treble clef staff and a bass staff (labeled T, A, B). The score includes a 3-measure rest and a 3-measure rest. The notation includes various accidentals (sharps, flats) and fingerings (numbers 8-13).

 [1, 3, 2, 4]



Musical score for the second exercise, featuring a treble clef staff and a bass staff (labeled T, A, B). The score includes a 3-measure rest and a 3-measure rest. The notation includes various accidentals (sharps, flats) and fingerings (numbers 8-13).

 [1, 2, 3, 4]



Musical score for the first exercise, featuring a treble staff and a bass staff. The score includes a triplet of eighth notes in the treble staff. Fingering numbers are provided for the bass staff.

 [1, 3, 4, 2]



Musical score for the second exercise, featuring a treble staff and a bass staff. The score includes a triplet of eighth notes in the treble staff. Fingering numbers are provided for the bass staff.

|○| | | |○| | |○|○| [1, 4, 3, 2]

3

|○| | | |○| | |○|○| [1, 4, 2, 3]

3

[1, 2, 4, 3]

Musical notation for the first exercise, showing a sequence of notes and fingerings (8-11, 9-8-10, 8-11-10-12, 10-12, 10-13, 11-10, 9-12, 11-10-12, 10-13-12) across two systems.

[1, 3, 2, 4]

Musical notation for the second exercise, showing a sequence of notes and fingerings (8-11, 9-10, 10-8-11-12, 12-10, 9, 10-10-13-11, 9-10-12, 11-12, 12-10-13) across two systems.

|○| | | |○| |○|○| [1, 2, 3, 4]

3

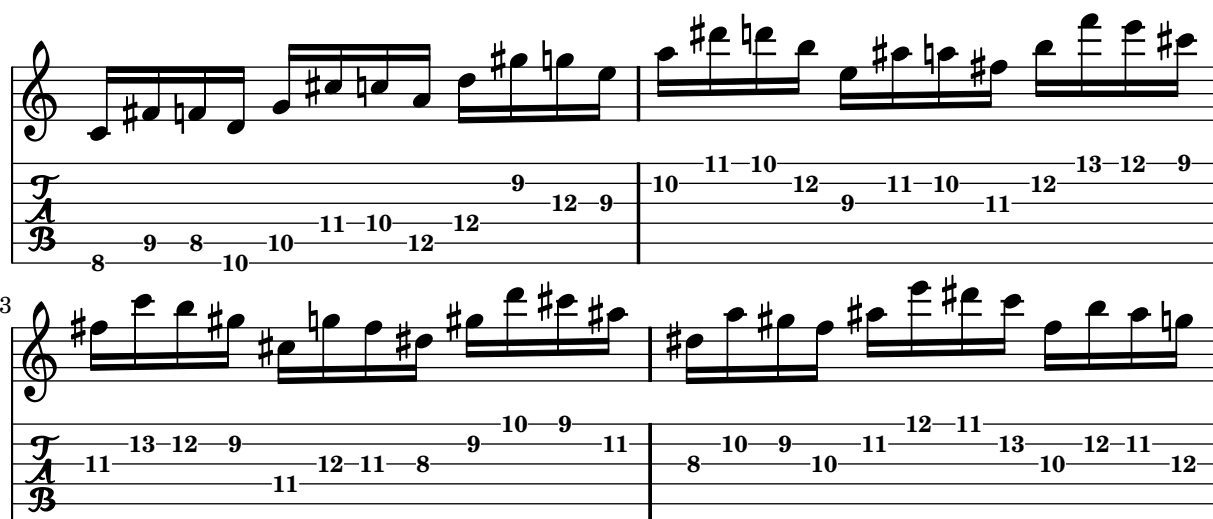
T
A
B

|○| |○| | | |○|○| [1, 3, 4, 2]

3

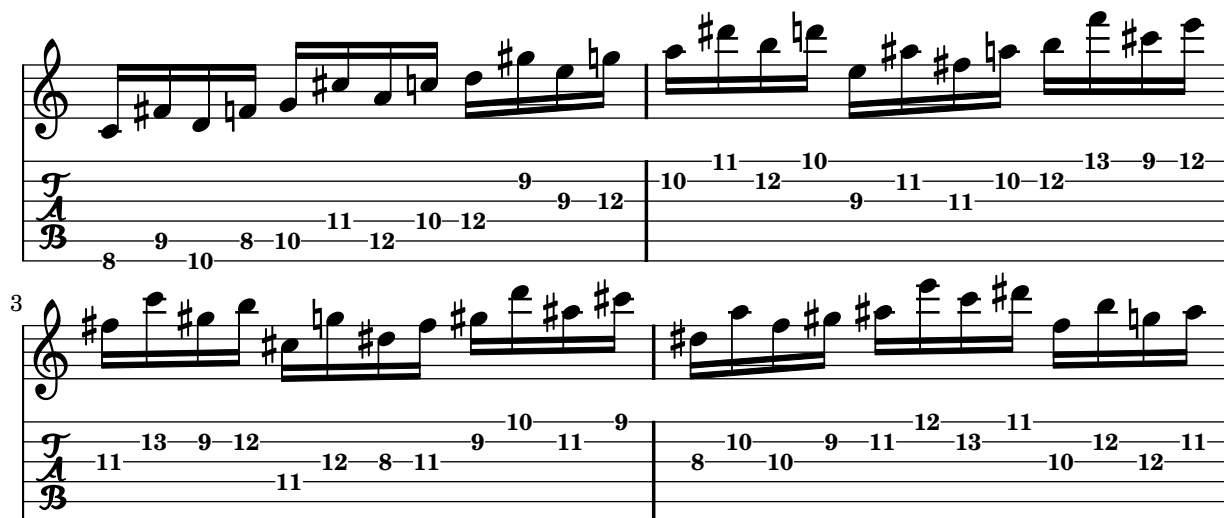
T
A
B

 [1, 4, 3, 2]



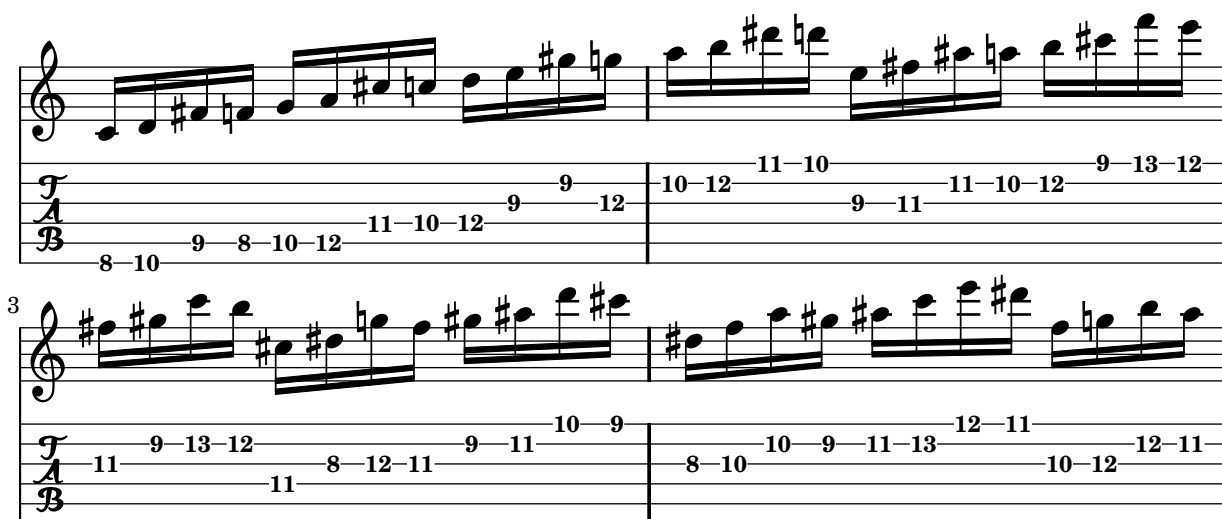
Musical notation for the first system of the exercise. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are three staves labeled T, A, and B, representing the fretboard positions for the left hand. The T staff has a treble clef, the A staff has an alto clef, and the B staff has a bass clef. The notation includes fingerings (1-4, 3-2) and a triplet of eighth notes in the first measure.

 [1, 4, 2, 3]



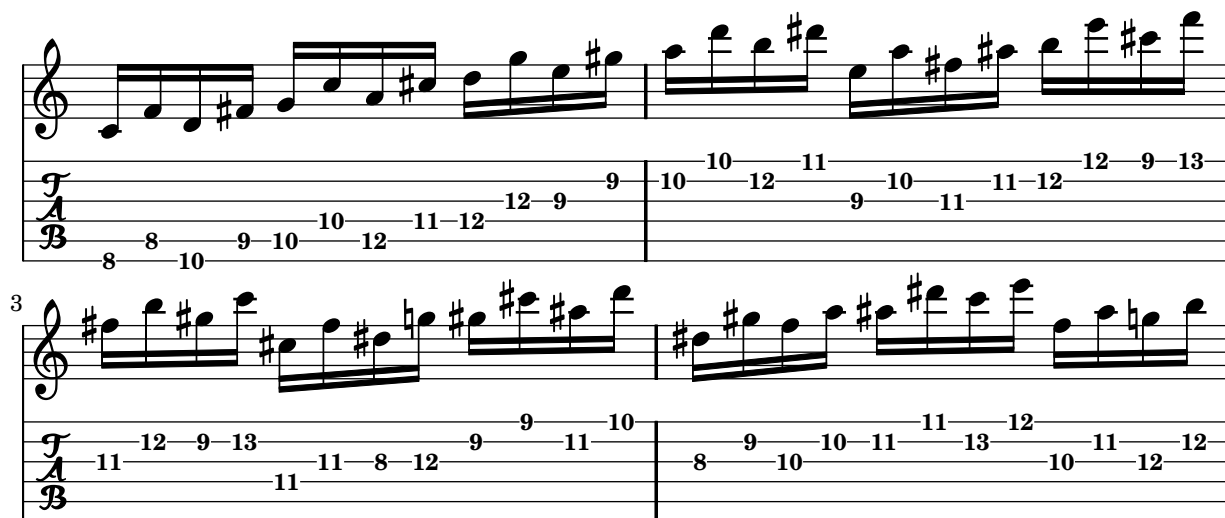
Musical notation for the second system of the exercise. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are three staves labeled T, A, and B, representing the fretboard positions for the left hand. The T staff has a treble clef, the A staff has an alto clef, and the B staff has a bass clef. The notation includes fingerings (1-4, 2-3) and a triplet of eighth notes in the first measure.

 [1, 2, 4, 3]



Musical score for the first exercise, featuring a treble clef staff and a bass staff (labeled T, A, B). The score includes a key signature of one sharp (F#) and a time signature of 3/4. The melody is written in the treble staff, and the figured bass is written in the bass staff. The figured bass includes numbers 8-13 and accidentals.

 [1, 3, 2, 4]

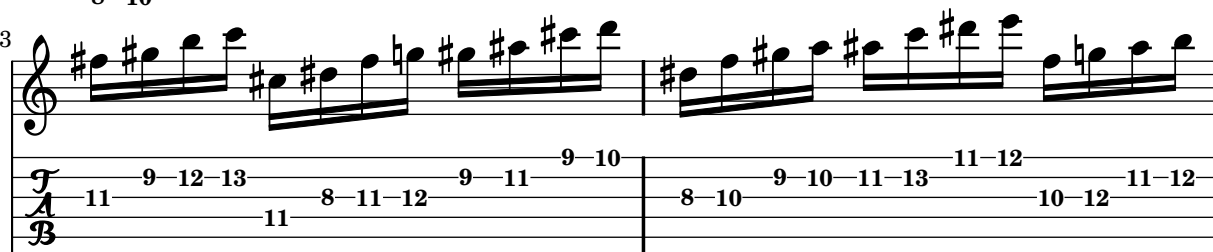


Musical score for the second exercise, featuring a treble clef staff and a bass staff (labeled T, A, B). The score includes a key signature of one sharp (F#) and a time signature of 3/4. The melody is written in the treble staff, and the figured bass is written in the bass staff. The figured bass includes numbers 8-13 and accidentals.

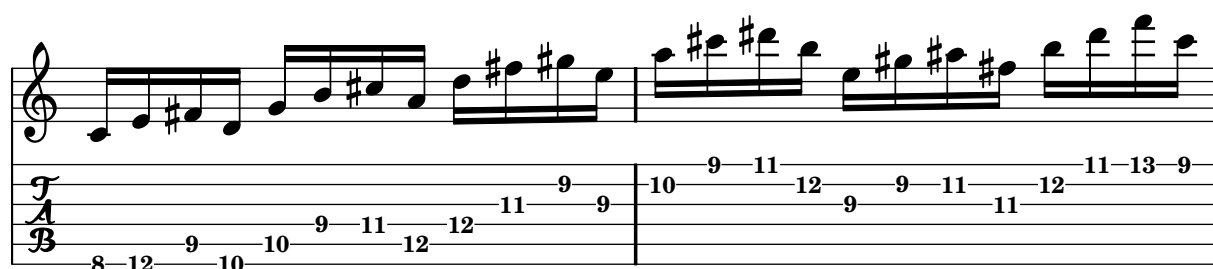
 [1, 2, 3, 4]



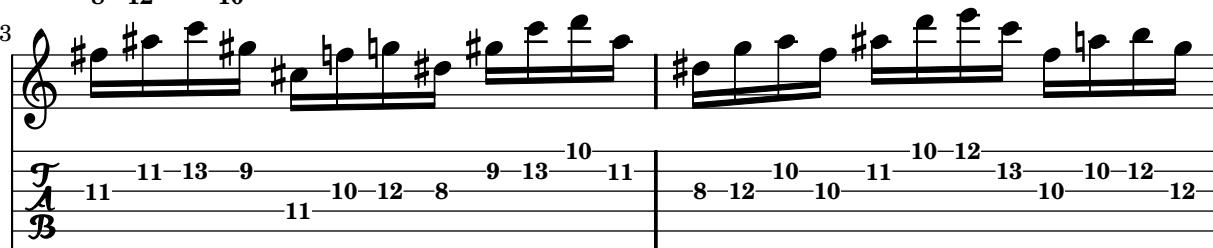
3




 [1, 3, 4, 2]



3



 [1, 4, 3, 2]



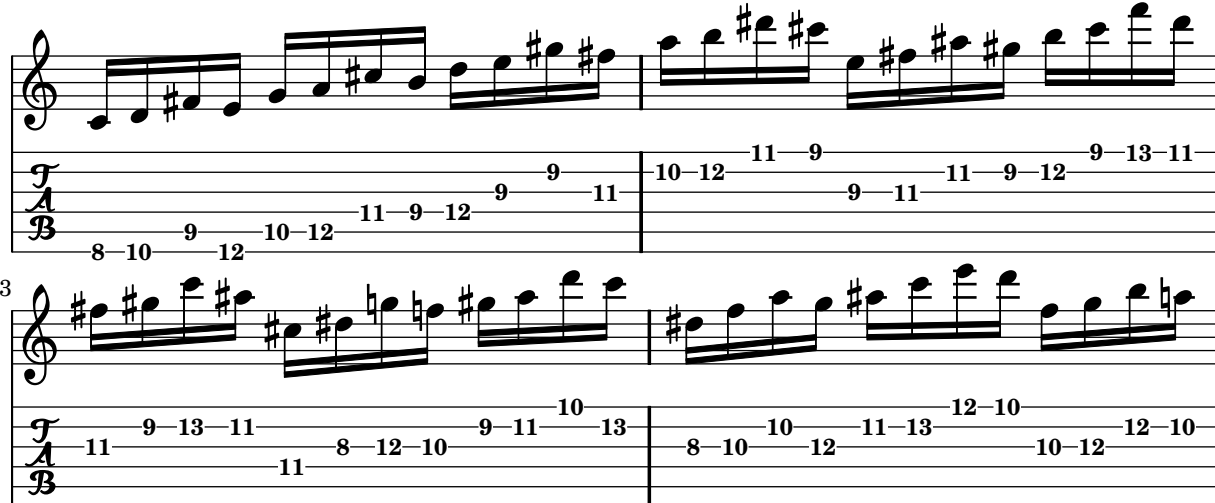
Musical score for the first exercise, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth and sixteenth notes. Below the staff are three staves labeled T, A, and B, which contain fret numbers for the guitar. The first system has two measures. The second system is marked with a '3' and has two measures. The third system has two measures.

 [1, 4, 2, 3]




Musical score for the second exercise, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth and sixteenth notes. Below the staff are three staves labeled T, A, and B, which contain fret numbers for the guitar. The first system has two measures. The second system is marked with a '3' and has two measures. The third system has two measures.

 [1, 2, 4, 3]



Musical score for the first exercise, showing two systems of music. The first system is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second system is marked with a '3' and is also in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score includes staves for Treble (T), Alto (A), and Bass (B) instruments, with fingerings indicated by numbers 1-4 on the treble staff and 8-12 on the T, A, and B staves.

 [1, 3, 2, 4]



Musical score for the second exercise, showing two systems of music. The first system is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second system is marked with a '3' and is also in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score includes staves for Treble (T), Alto (A), and Bass (B) instruments, with fingerings indicated by numbers 1-4 on the treble staff and 8-12 on the T, A, and B staves.

|○| |○| |○| |○| [1, 2, 3, 4]

3

8-10-12 9-10-12 9-11-12 9-11 9 10-12 9-11 9-11 9-11-12 9-11-13

11 9-11-13 8-10-12 9-11-13 10 8-10-12 10-11-13 10-12 10-12

Part III

Non- Symmetrical Bases

19

Introduction

Up to this point we have covered a large number of patterns that use the modified version of Slonimsky's recipe described in the opening chapter. It may have occurred to you that there is something a little arbitrary about that recipe, and that is the use of bases that ascend or descend by the same interval at every step. Why not use a base that does not do this? There is, in fact, no reason at all. The chapters in this part of the book collect a few representative ideas in this direction, although the possibilities are almost limitless.

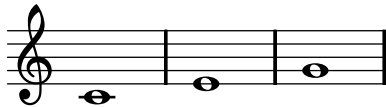
If our idea is to be able to generate patterns like these on the fly it makes sense to choose bases that are already familiar: these patterns offer a way of ornament pitch materials you already know and use in a particular context. As a consequence I have picked the two most common triads, some seventh arpeggios and two very common scales for coverage here. Naturally, you can choose any base you like including very exotic or strange ones.

Following the approach in the previous part, chapters are organised by base rather than pitch-content. Not all of these patterns cover the total chromatic but most contain most of the twelve notes and so have a broadly chromatic sound, so that breaking them out by pitch content would be unhelpful. I have indicated the pitch content of each pattern in its heading.

20

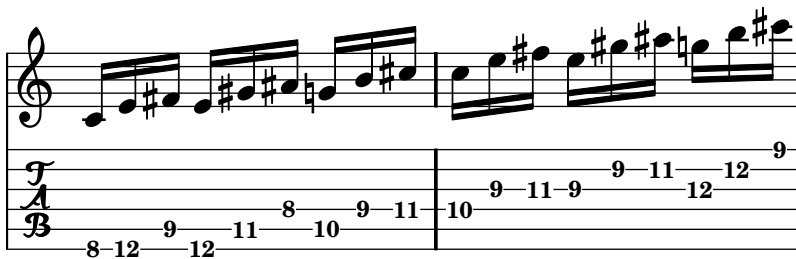
Major Triad

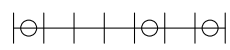
Base

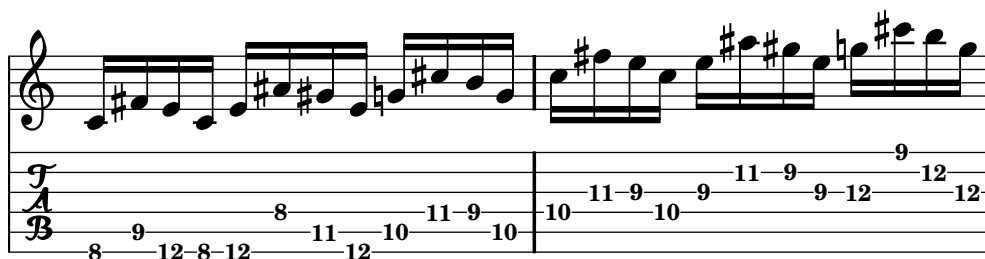


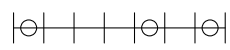
Patterns

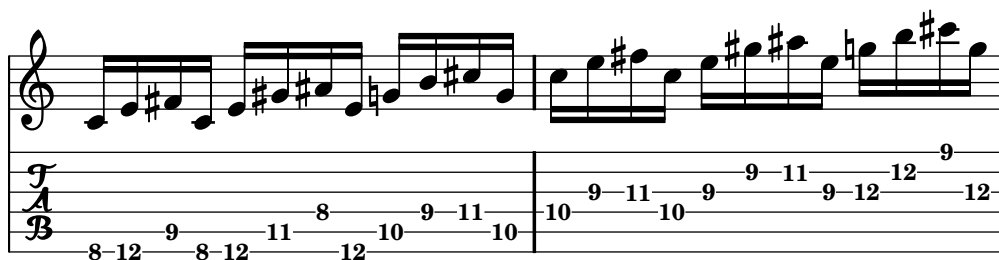
[1, 2, 3] 1, b2, 3, b5, 5, b6, b7, 7

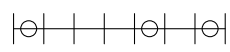


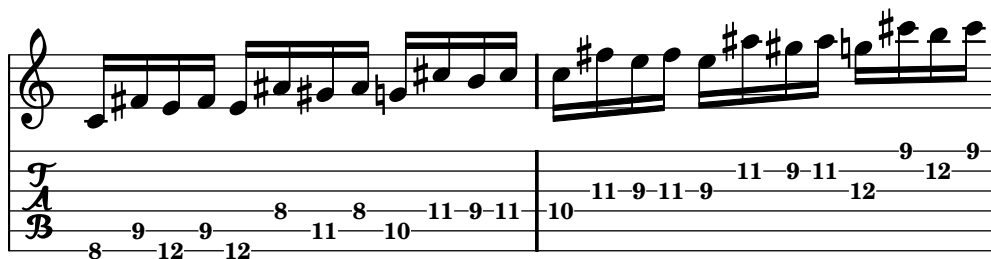
 [1, 3, 2, 1] 1, $\flat 2$, 3, $\flat 5$, 5, $\flat 6$, $\flat 7$, 7

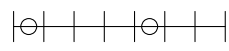


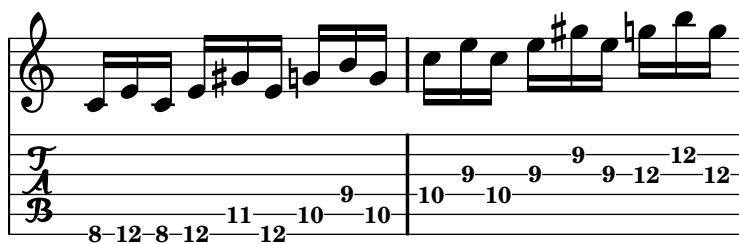
 [1, 2, 3, 1] 1, $\flat 2$, 3, $\flat 5$, 5, $\flat 6$, $\flat 7$, 7



 [1, 3, 2, 3] 1, $\flat 2$, 3, $\flat 5$, 5, $\flat 6$, $\flat 7$, 7



 [1, 2, 1] 1, 3, 5, $\flat 6$, 7



⌋⌋⌋⌋⌋⌋⌋ [1, 3, 2, 4] 1, b2, b3, 3, 4, b5, 5, 6, b7

8 8 11 9 12 12 10 8 10 10 8 11 10 10 8 11 9 10 12 11 12 13 11 9

⌋⌋⌋⌋⌋⌋⌋ [1, 2, 3, 4] 1, b2, b3, 3, 4, b5, 5, 6, b7

8 11 8 9 12 10 12 8 10 8 10 11 10 8 10 11 9 12 10 11 12 11 13 9

⌋⌋⌋⌋⌋⌋⌋ [1, 2, 1] 1, 3, 4, 5, 6

8 8 8 12 12 10 10 10 10 10 9 10 9 12 13 12

⌋⌋⌋⌋⌋⌋⌋ [1, 2, 1] 1, b3, 3, 5, b7

8 11 8 12 10 12 10 10 8 10 10 8 9 12 9 12 11 12

$\begin{array}{|c|c|c|c|} \hline \circ & \circ & | & \circ & \circ \\ \hline \end{array}$ [1, 3, 4, 2] 1, $\flat 2$, 2, 3, 4, $\flat 5$, 5, 6, $\flat 7$

$\begin{array}{|c|c|c|c|} \hline \circ & \circ & | & \circ & \circ \\ \hline \end{array}$ [1, 4, 3, 2] 1, $\flat 2$, 2, 3, 4, $\flat 5$, 5, 6, $\flat 7$

$\begin{array}{|c|c|c|c|} \hline \circ & \circ & | & \circ & \circ \\ \hline \end{array}$ [1, 3, 2, 4] 1, $\flat 2$, 2, 3, 4, $\flat 5$, 5, 6, $\flat 7$

$\begin{array}{|c|c|c|c|} \hline \circ & \circ & | & \circ & \circ \\ \hline \end{array}$ [1, 2, 3, 4] 1, $\flat 2$, 2, 3, 4, $\flat 5$, 5, 6, $\flat 7$

⊖|⊖|⊖|⊖| [1, 3, 2, 4] 1, ♭2, 2, 3, ♭5, 5, ♭6, 6, ♭7, 7

8-12-10 9 12 11-9 8 10 9 12 11 10-9 12 11-9 11 12 12-10 9

⊖|⊖|⊖|⊖| [1, 2, 3, 4] 1, ♭2, 2, 3, ♭5, 5, ♭6, 6, ♭7, 7

8-10-12 9 12 9-11 8 10-12 9-11 10-12 9-11-9-11 9-11 12 10-12 9

⊖|⊖|⊖|⊖| [1, 2, 3] 1, ♭2, ♭3, 3, ♭5, 5, ♭7

8-11 9 12 10 8 10 8-11 10 8-11-9-12 11 12 11 9

⊖|⊖|⊖|⊖| [1, 3, 2, 1] 1, ♭2, ♭3, 3, ♭5, 5, ♭7

8 9 11-8-12 8 10 10 11-8 10 11-8 9 11 12-9-12 11 12

|⊖| |⊖| |⊖| [1, 2, 3, 1] 1, b2, b3, 3, b5, 5, b7

Musical notation for the first exercise, showing a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with fingerings. The treble staff contains a sequence of eighth and quarter notes. The bass staff shows fingerings for the left hand, with numbers 8 through 12.

|⊖| |⊖| |⊖| [1, 3, 2, 3] 1, b2, b3, 3, b5, 5, b7

Musical notation for the second exercise, showing a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with fingerings. The treble staff contains a sequence of eighth and quarter notes. The bass staff shows fingerings for the left hand, with numbers 8 through 12.

|⊖| |⊖| |⊖| [1, 2, 1] 1, 2, 3, b5, 5, 6

Musical notation for the third exercise, showing a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with fingerings. The treble staff contains a sequence of eighth and quarter notes. The bass staff shows fingerings for the left hand, with numbers 8 through 12.

|⊖| |⊖| |⊖| [1, 3, 2] 1, b2, 2, 3, b5, 5, 6, b7

Musical notation for the fourth exercise, showing a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with fingerings. The treble staff contains a sequence of eighth and quarter notes. The bass staff shows fingerings for the left hand, with numbers 8 through 12.

⊖ ⊖ ⊖ ⊖ ⊖ [1, 2, 3] 1, ♭2, 2, 3, ♭5, 5, 6, ♭7

8-10 9 12 9 8 10-12 11 10-12 11-9-11 11 10 9

⊖ ⊖ ⊖ ⊖ ⊖ [1, 3, 2, 1] 1, ♭2, 2, 3, ♭5, 5, 6, ♭7

8 9 10-8-12 9 12 10-12 11 10 12-10 10 11 12-10 9 11 11-9-12 9 10 12

⊖ ⊖ ⊖ ⊖ ⊖ [1, 2, 3, 1] 1, ♭2, 2, 3, ♭5, 5, 6, ♭7

8-10 9 8-12 9 12 10-12 11 10 10-12 11 10 9-11 11 9-12 10 9 12

⊖ ⊖ ⊖ ⊖ ⊖ [1, 2, 3, 2] 1, ♭2, 2, 3, ♭5, 5, 6, ♭7

8-10 9 10-12 9 8 9-10-12 11 12 10-12 11 12 9-11 11 11-12 10 9 10

⊖ | ⊖ | | | ⊖ [1, 3, 2, 3] 1, ♭2, 2, 3, ♭5, 5, 6, ♭7

⊖ | | | | ⊖ [1, 2, 1] 1, ♭2, 3, ♭5, 5, ♭7

⊖ | ⊖ | ⊖ | | [1, 3, 2] 1, 2, 3, ♭5, 5, ♭6, 6, 7

⊖ | ⊖ | ⊖ | | [1, 3, 2, 1] 1, 2, 3, ♭5, 5, ♭6, 6, 7

$\circ| | \circ| | \circ| |$ [1, 2, 3, 1] 1, 2, 3, $b5$, 5, $b6$, 6, 7

8-10-12-8-12 9-11 10-12 9-10 10-12 9 9-11 9-12 10-12 12

$\circ| | \circ| | \circ| |$ [1, 2, 3, 2] 1, 2, 3, $b5$, 5, $b6$, 6, 7


8-10-12-10-12 9-11 9-10-12 9-12 10-12 9 9-11 11-12 10-12-10

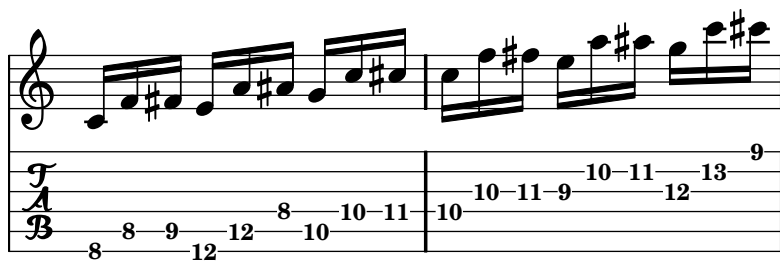
$\circ| | \circ| | \circ| |$ [1, 3, 2, 1] 1, $b3$, 3, 4, 5, 6, $b7$

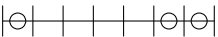
8 8 11-8-12 12-10 10 10-8 10 10-8 10 10-12 9 10-12 13-11 12

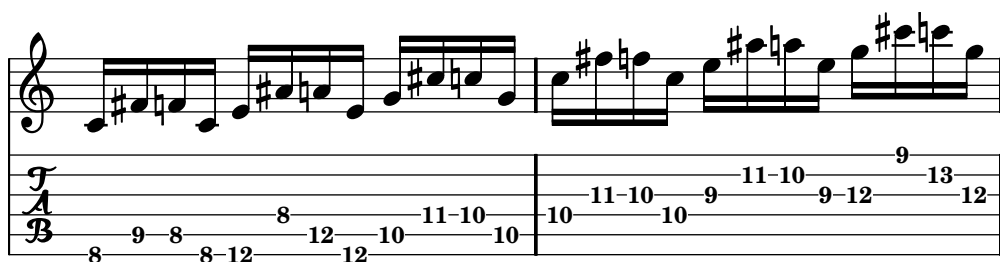
$\circ| | \circ| | \circ| |$ [1, 2, 3, 1] 1, $b3$, 3, 4, 5, 6, $b7$


8-11 8 8-12 10-12 10 8-10 10 8-10 10 9-12 10-12 11-13 12

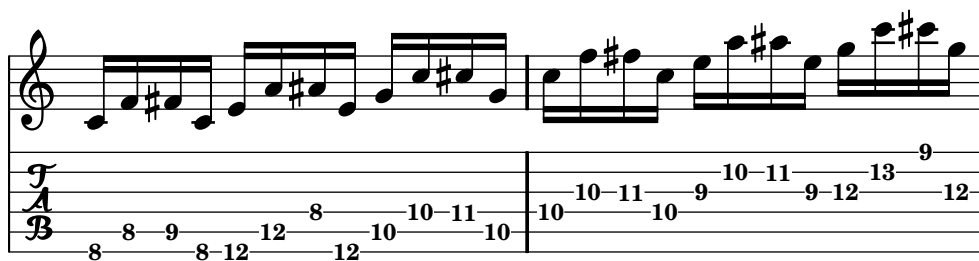
 [1, 2, 3] 1, $\flat 2$, 3, 4, $\flat 5$, 5, 6, $\flat 7$

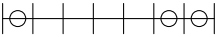


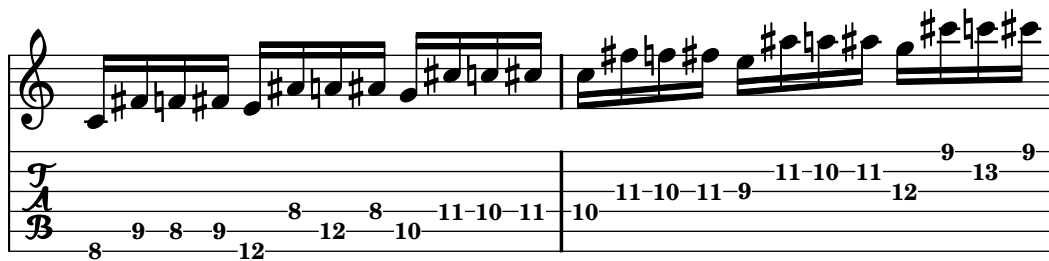
 [1, 3, 2, 1] 1, $\flat 2$, 3, 4, $\flat 5$, 5, 6, $\flat 7$



 [1, 2, 3, 1] 1, $\flat 2$, 3, 4, $\flat 5$, 5, 6, $\flat 7$



 [1, 3, 2, 3] 1, $\flat 2$, 3, 4, $\flat 5$, 5, 6, $\flat 7$



$\circ \mid \circ \mid \mid \circ \mid \mid$ [1, 3, 2] 1, 2, 3, 4, $b5$, 5, 6

$\circ \mid \circ \mid \mid \circ \mid \mid$ [1, 3, 2, 1] 1, 2, 3, 4, $b5$, 5, 6

$\circ \mid \circ \mid \mid \circ \mid \mid$ [1, 2, 3, 1] 1, 2, 3, 4, $b5$, 5, 6

$\circ \mid \circ \mid \mid \circ \mid \mid$ [1, 2, 3, 2] 1, 2, 3, 4, $b5$, 5, 6


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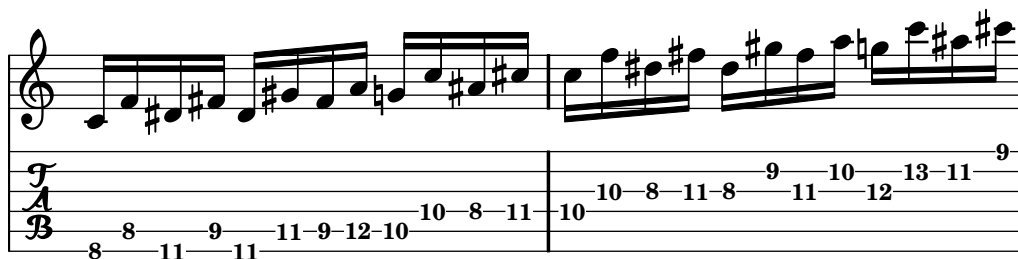
Minor Triad


Base

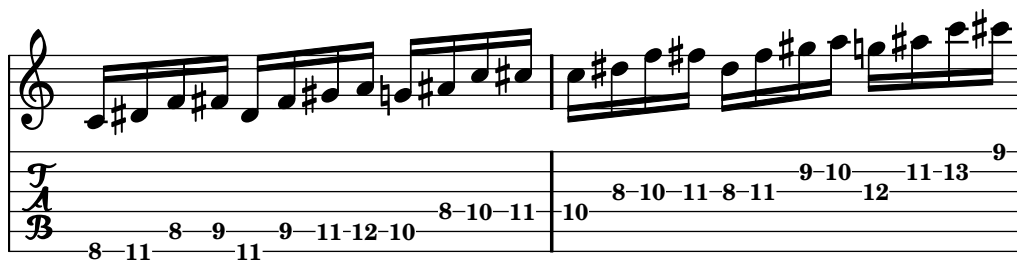



Patterns

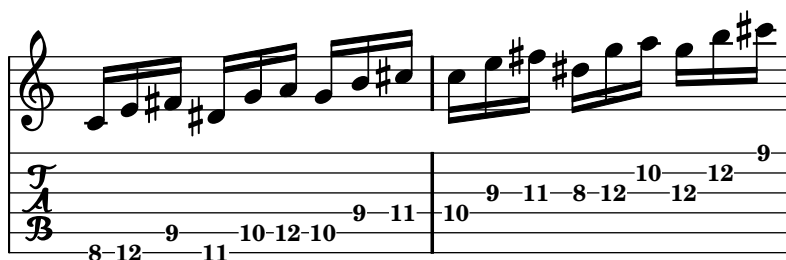
 [1, 3, 2, 4] 1, b2, b3, 4, b5, 5, b6, 6, b7

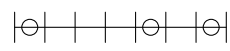


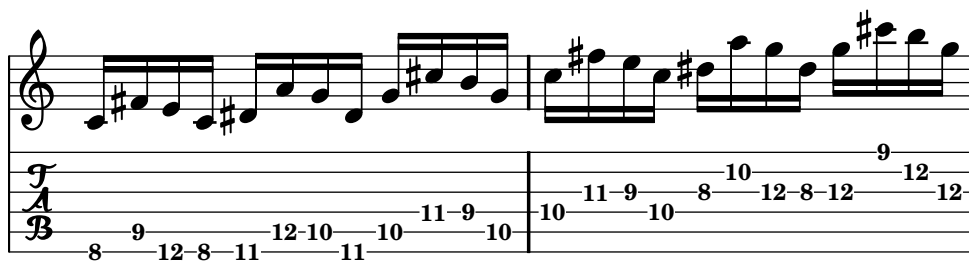
 [1, 2, 3, 4] 1, $\flat 2$, $\flat 3$, 4, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$

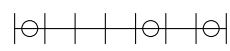


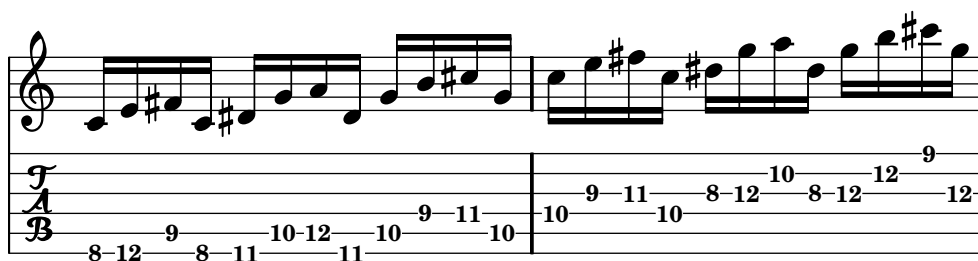
 [1, 2, 3] 1, $\flat 2$, $\flat 3$, 3, $\flat 5$, 5, 6, 7




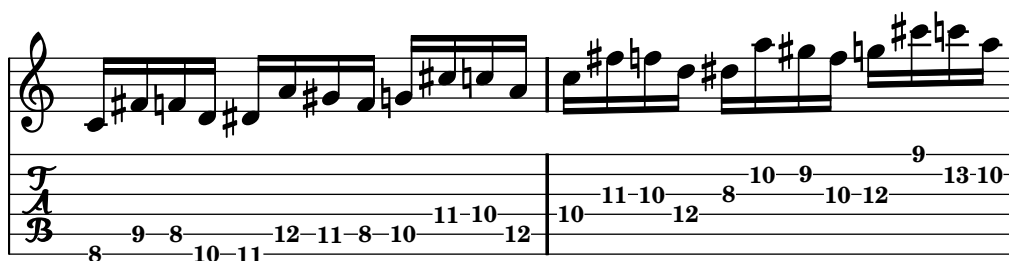
 [1, 3, 2, 1] 1, $\flat 2$, $\flat 3$, 3, $\flat 5$, 5, 6, 7




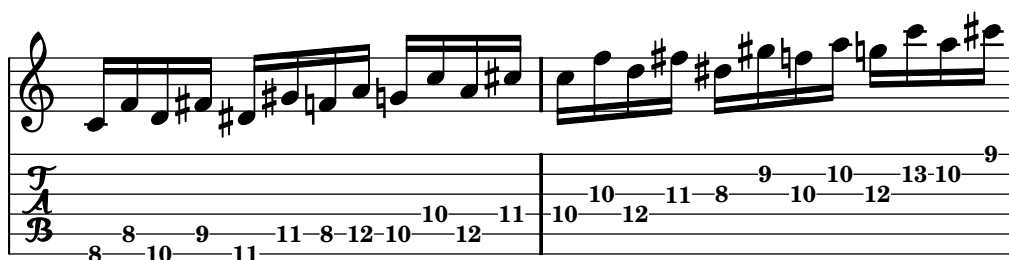
 [1, 2, 3, 1] 1, $\flat 2$, $\flat 3$, 3, $\flat 5$, 5, 6, 7

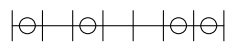


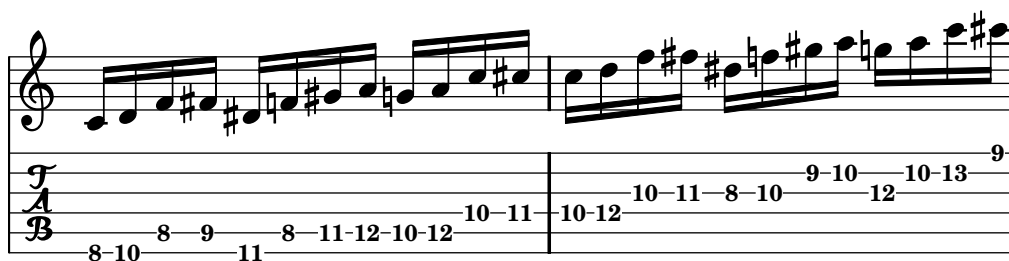
 [1, 4, 3, 2] 1, $\flat 2$, 2, $\flat 3$, 4, $\flat 5$, 5, $\flat 6$, 6

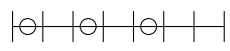


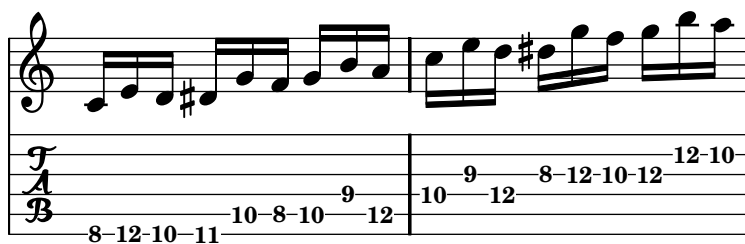
 [1, 3, 2, 4] 1, $\flat 2$, 2, $\flat 3$, 4, $\flat 5$, 5, $\flat 6$, 6

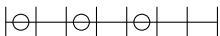


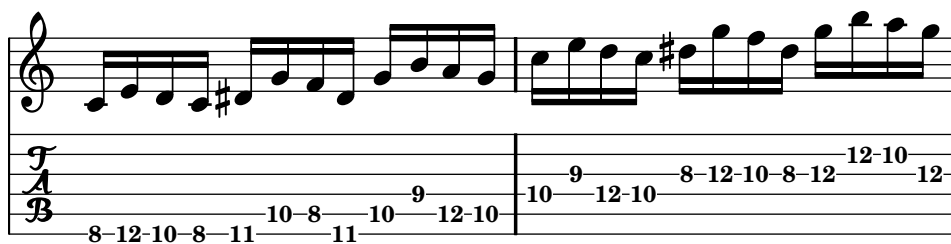
 [1, 2, 3, 4] 1, $\flat 2$, 2, $\flat 3$, 4, $\flat 5$, 5, $\flat 6$, 6




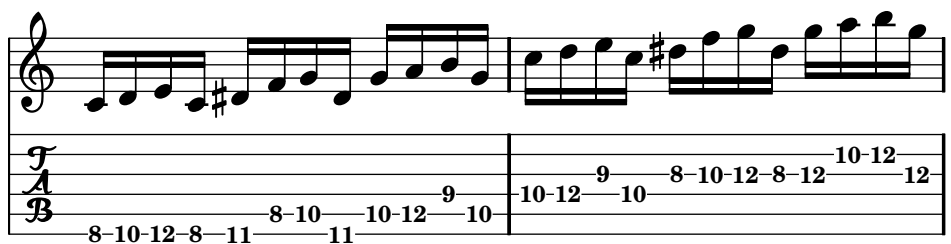
 [1, 3, 2] 1, 2, $\flat 3$, 3, 4, 5, 6, 7




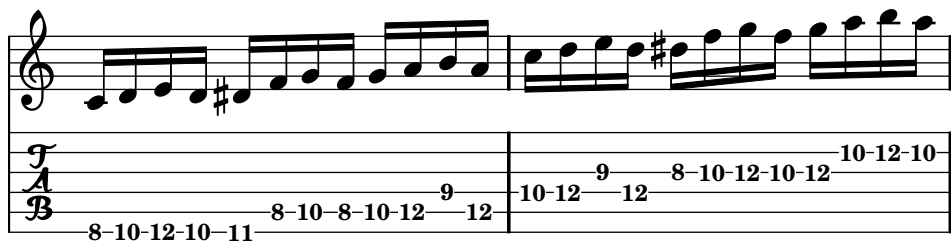
 [1, 3, 2, 1] 1, 2, $\flat 3$, 3, 4, 5, 6, 7

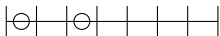


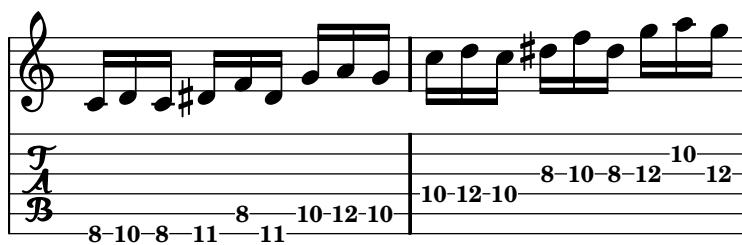
 [1, 2, 3, 1] 1, 2, $\flat 3$, 3, 4, 5, 6, 7

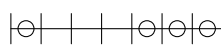


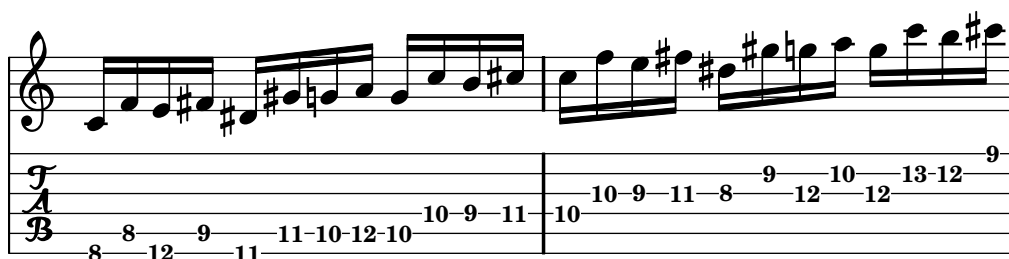
 [1, 2, 3, 2] 1, 2, $\flat 3$, 3, 4, 5, 6, 7



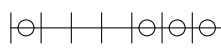
 [1, 2, 1] 1, 2, $\flat 3$, 4, 5, 6

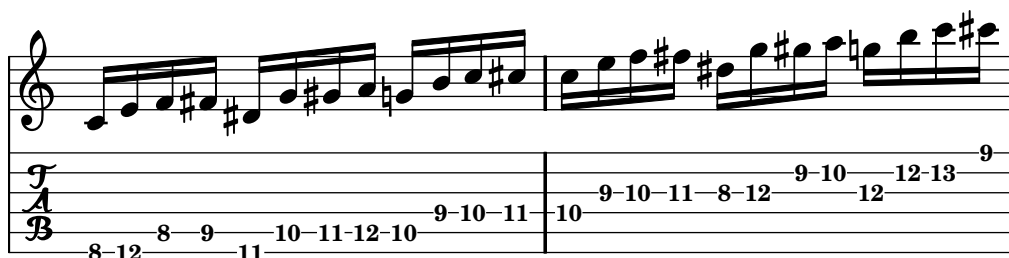


 [1, 3, 2, 4] 1, b2, b3, 3, 4, b5, 5, b6, 6, 7




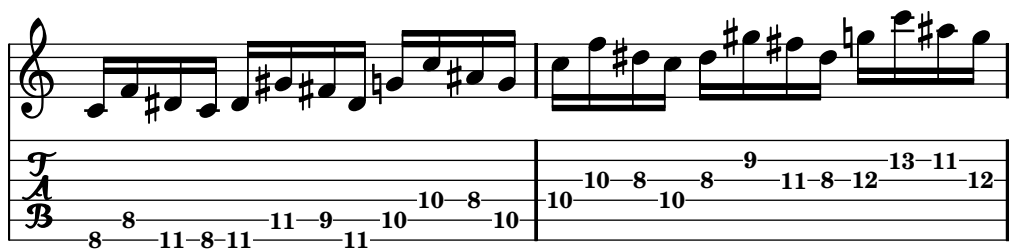
8 8 12 9 11 11 10 12 10 10 9 11 10 10 9 11 8 9 12 10 12 13 12 9

 [1, 2, 3, 4] 1, b2, b3, 3, 4, b5, 5, b6, 6, 7




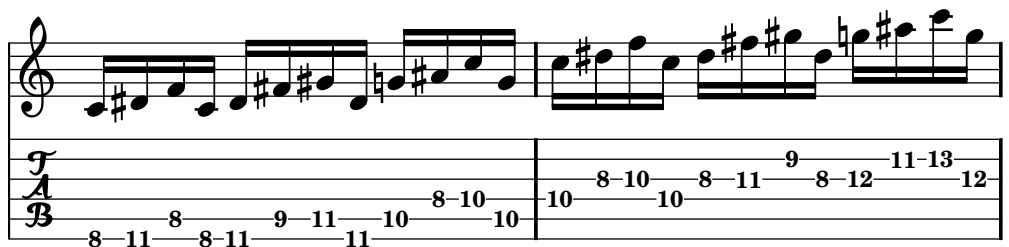
8 12 8 9 11 10 11 12 10 9 10 11 10 9 10 11 8 12 9 10 12 12 13 9

 [1, 3, 2, 1] 1, b3, 4, b5, 5, b6, b7



8 8 11 8 11 11 11 9 10 10 8 10 10 10 8 9 10 8 11 8 12 13 11 12

 [1, 2, 3, 1] 1, b3, 4, b5, 5, b6, b7



8 11 8 8 11 9 11 10 8 10 10 10 8 10 8 11 9 8 12 11 13 12

⊖|+|+|+| ⊖|+|+| [1, 2, 1] 1, ♭3, ♭5, 5, ♭7

8-11-8-11-9-10-8-10 | 10-8-10-8-11-8-12-11-12

⊖|+|+|+| ⊖|⊖| [1, 2, 3] 1, ♭2, ♭3, 4, ♭5, 5, ♭6, 6


8-8-9-11-11-12-10-10-11-10 | 10-10-11-8-9-10-13-9-12

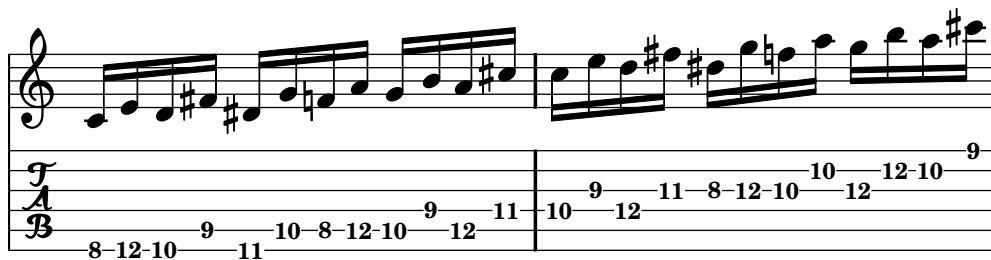
⊖|+|+|+| ⊖|⊖| [1, 3, 2, 1] 1, ♭2, ♭3, 4, ♭5, 5, ♭6, 6


8-9-8-8-11-12-11-10-11-10-10 | 10-11-10-10-10-8-10-9-8-12-13-12

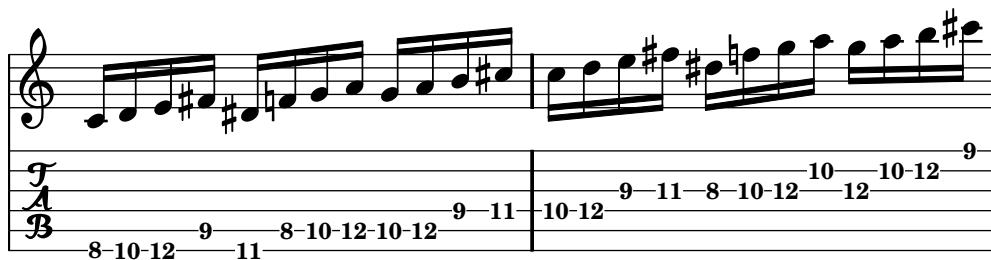
⊖|+|+|+| ⊖|⊖| [1, 2, 3, 1] 1, ♭2, ♭3, 4, ♭5, 5, ♭6, 6


8-8-9-8-11-12-10-10-11-10 | 10-10-11-8-9-10-13-9-12

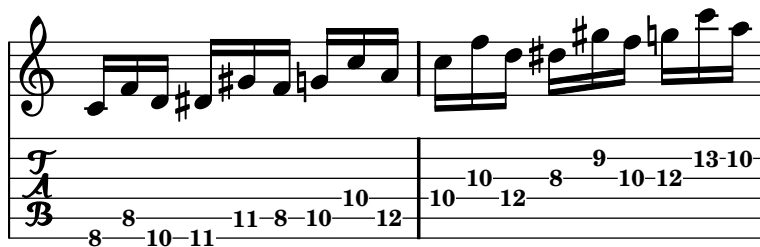
 [1, 3, 2, 4] 1, ♭2, 2, ♭3, 3, 4, ♭5, 5, 6, 7




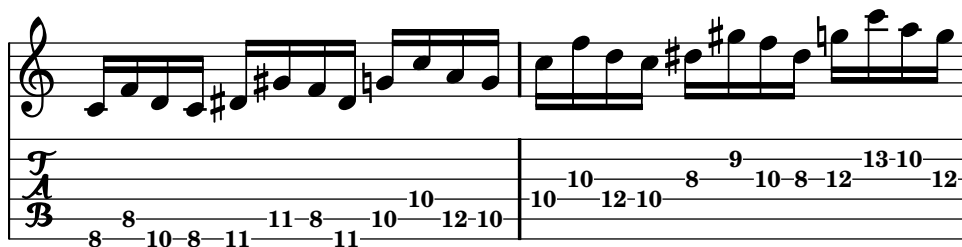
 [1, 2, 3, 4] 1, ♭2, 2, ♭3, 3, 4, ♭5, 5, 6, 7




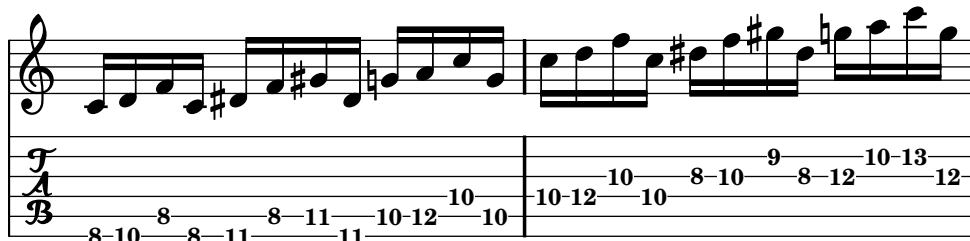
 [1, 3, 2] 1, 2, ♭3, 4, 5, ♭6, 6




 [1, 3, 2, 1] 1, 2, ♭3, 4, 5, ♭6, 6

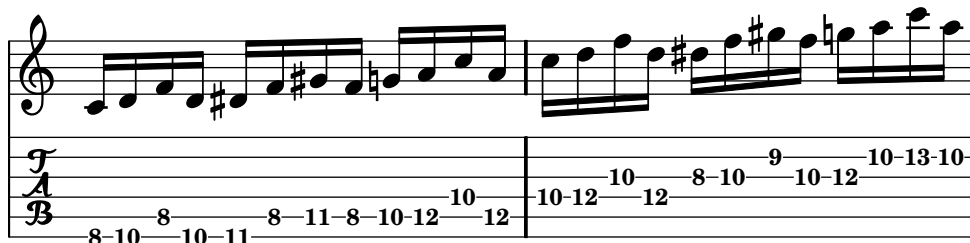


 [1, 2, 3, 1] 1, 2, $\flat 3$, 4, 5, $\flat 6$, 6




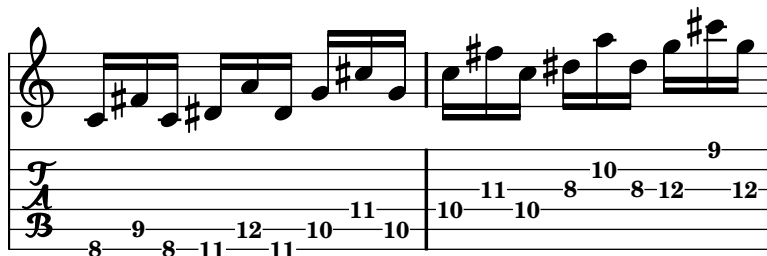
Treble clef, key signature of one flat. The melody consists of eighth and quarter notes. The bass staff shows fingerings for strings 1 and 2.

 [1, 2, 3, 2] 1, 2, $\flat 3$, 4, 5, $\flat 6$, 6




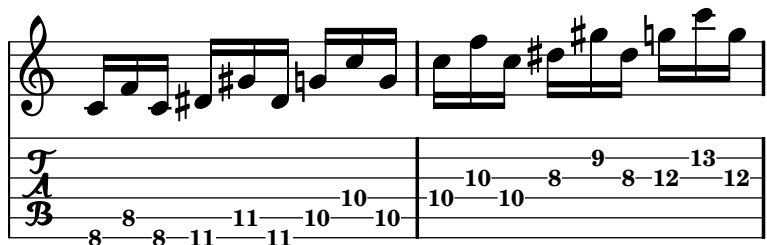
Treble clef, key signature of one flat. The melody consists of eighth and quarter notes. The bass staff shows fingerings for strings 1 and 2.

 [1, 2, 1] 1, $\flat 2$, $\flat 3$, $\flat 5$, 5, 6



Treble clef, key signature of one flat. The melody consists of eighth and quarter notes. The bass staff shows fingerings for strings 1 and 2.


 [1, 2, 1] 1, $\flat 3$, 4, 5, $\flat 6$

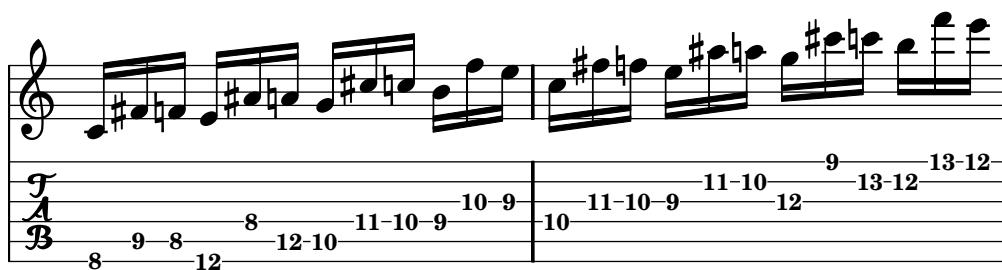



Treble clef, key signature of one flat. The melody consists of eighth and quarter notes. The bass staff shows fingerings for strings 1 and 2.

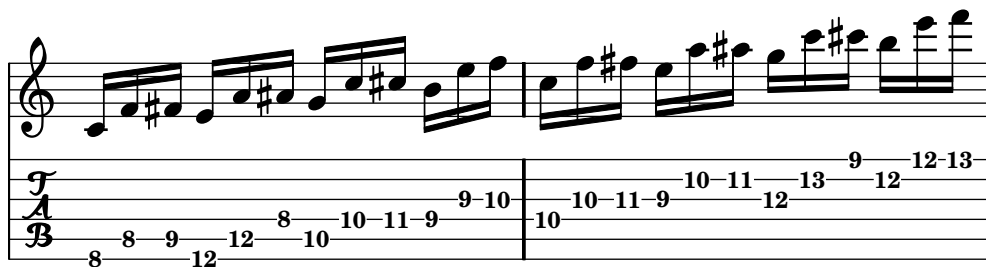
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Major Seventh


 [1, 3, 2] 1, $\flat 2$, 3, 4, $\flat 5$, 5, 6, $\flat 7$, 7




 [1, 2, 3] 1, $\flat 2$, 3, 4, $\flat 5$, 5, 6, $\flat 7$, 7



|○| | | | |○|○| [1, 3, 2, 1] 1, ♭2, 3, 4, ♭5, 5, 6, ♭7, 7

The first exercise is written on a treble clef staff. The melody consists of eighth and quarter notes, with a key signature of one sharp (F#). The bass staff shows fingerings for the left hand, with numbers 8 through 13. The first measure of the bass staff has fingerings 8, 9, 8, 8-12, 12, 10, 11-10, 9, 10-9, 9. The second measure has fingerings 10, 11-10, 10, 9, 11-10, 9-12, 13, 12, 13-12, 12.

|○| | | | |○|○| [1, 2, 3, 1] 1, ♭2, 3, 4, ♭5, 5, 6, ♭7, 7

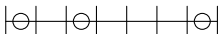
The second exercise is written on a treble clef staff. The melody consists of eighth and quarter notes, with a key signature of one sharp (F#). The bass staff shows fingerings for the left hand, with numbers 8 through 13. The first measure of the bass staff has fingerings 8, 8, 9, 8-12, 12, 10, 10-11, 9, 9-10, 9. The second measure has fingerings 10, 10-11, 10, 9, 10-11, 9-12, 13, 12, 12-13, 12.

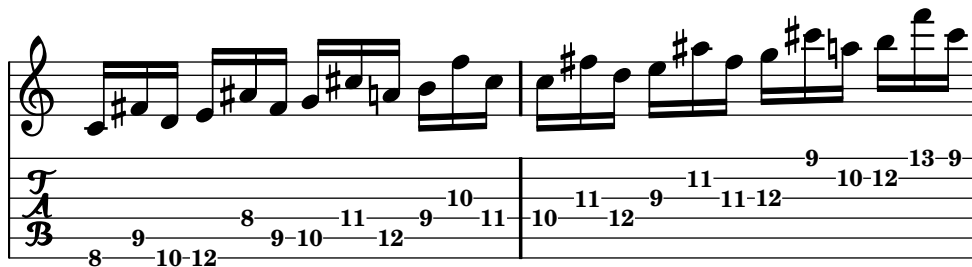
|○| | | | |○|○| [1, 2, 3, 2] 1, ♭2, 3, 4, ♭5, 5, 6, ♭7, 7

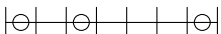
The third exercise is written on a treble clef staff. The melody consists of eighth and quarter notes, with a key signature of one sharp (F#). The bass staff shows fingerings for the left hand, with numbers 8 through 13. The first measure of the bass staff has fingerings 8, 8, 9, 8, 12, 12, 8, 12-10, 10-11-10-9, 9-10-9. The second measure has fingerings 10, 10-11-10-9, 10-11-10, 12, 13, 13-12, 12-13-12.

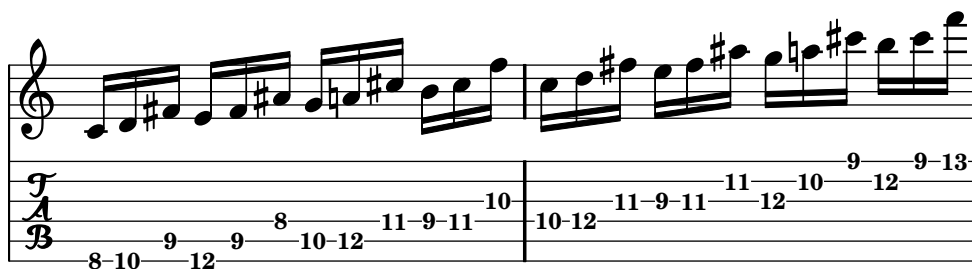
|○| | | | |○|○| [1, 3, 2, 3] 1, ♭2, 3, 4, ♭5, 5, 6, ♭7, 7


The fourth exercise is written on a treble clef staff. The melody consists of eighth and quarter notes, with a key signature of one sharp (F#). The bass staff shows fingerings for the left hand, with numbers 8 through 13. The first measure of the bass staff has fingerings 8, 9, 8, 9, 12, 12, 8, 10, 11-10, 11-9, 10-9-10. The second measure has fingerings 10, 11-10, 11-9, 11-10-11, 12, 9, 13, 9-13, 12-13.

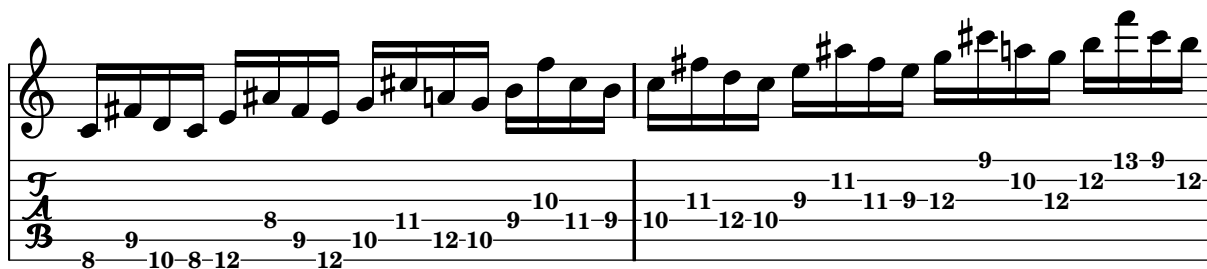
 [1, 3, 2] 1, b2, 2, 3, 4, b5, 5, 6, b7, 7




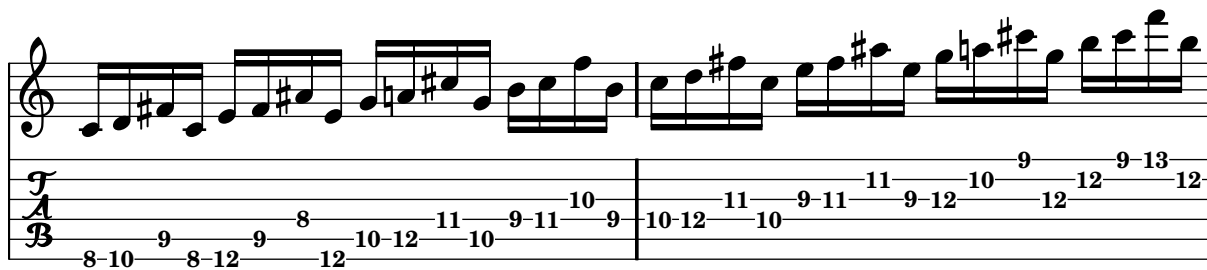
 [1, 2, 3] 1, b2, 2, 3, 4, b5, 5, 6, b7, 7




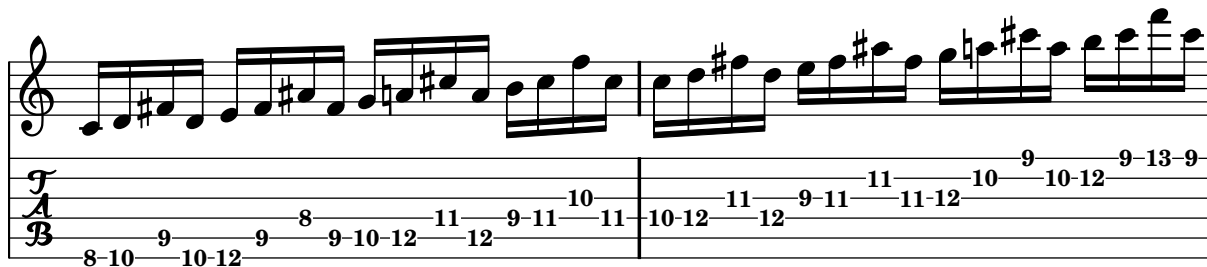
 [1, 3, 2, 1] 1, b2, 2, 3, 4, b5, 5, 6, b7, 7




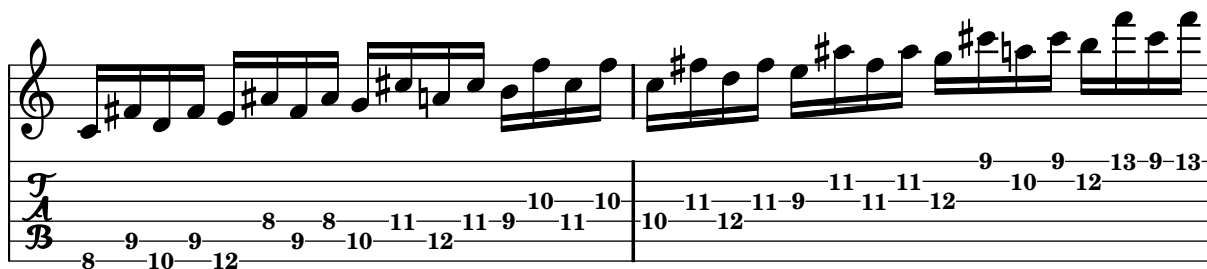
 [1, 2, 3, 1] 1, b2, 2, 3, 4, b5, 5, 6, b7, 7




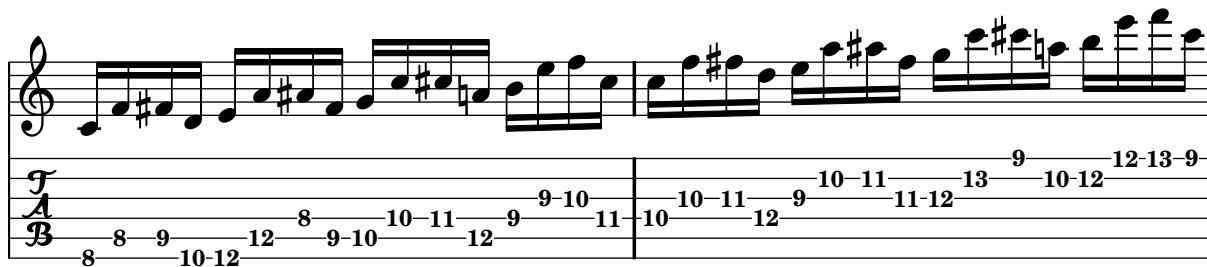
 [1, 2, 3, 2] 1, b2, 2, 3, 4, b5, 5, 6, b7, 7




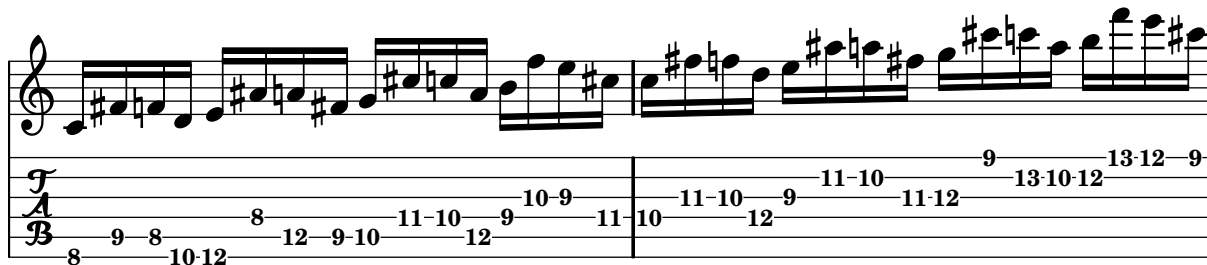
 [1, 3, 2, 3] 1, b2, 2, 3, 4, b5, 5, 6, b7, 7

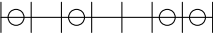


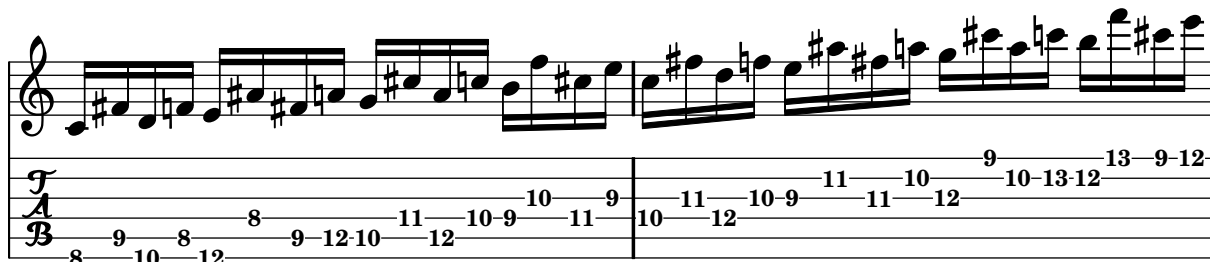
 [1, 3, 4, 2] 1, b2, 2, 3, 4, b5, 5, 6, b7, 7

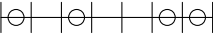


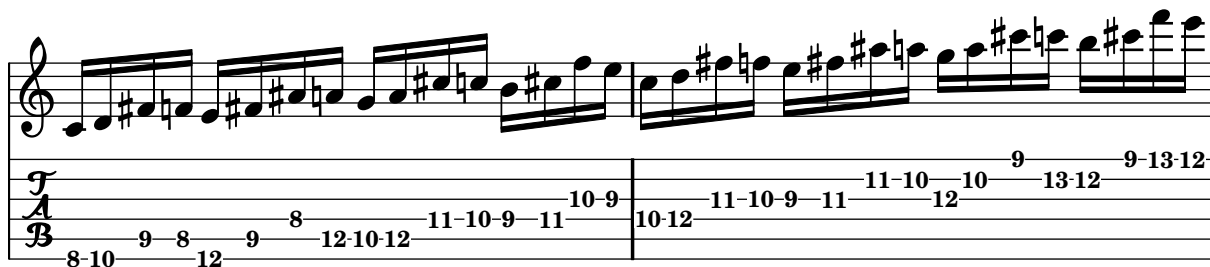
 [1, 4, 3, 2] 1, b2, 2, 3, 4, b5, 5, 6, b7, 7

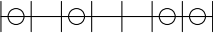


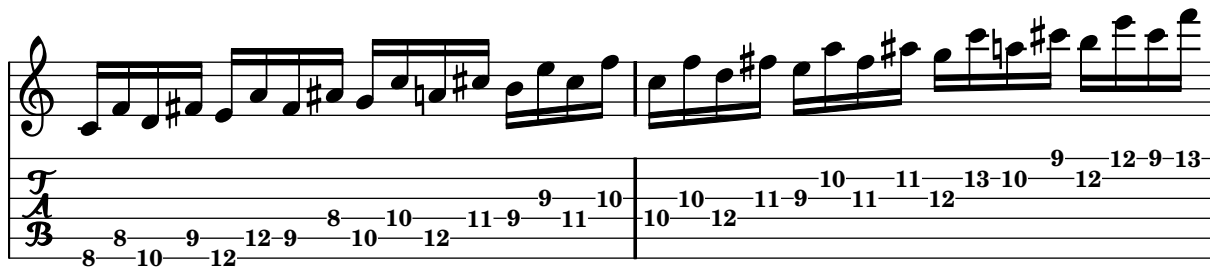
 [1, 4, 2, 3] 1, b2, 2, 3, 4, b5, 5, 6, b7, 7

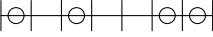


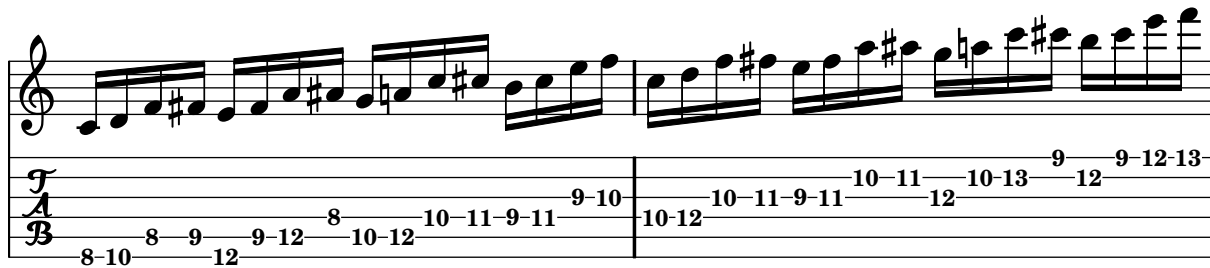
 [1, 2, 4, 3] 1, b2, 2, 3, 4, b5, 5, 6, b7, 7



 [1, 3, 2, 4] 1, b2, 2, 3, 4, b5, 5, 6, b7, 7



 [1, 2, 3, 4] 1, b2, 2, 3, 4, b5, 5, 6, b7, 7



|○| | | | |○| | [1, 2, 1] 1, 3, 4, 5, 6, 7

8 8 8-12 12 10 10 9 9 10 10 9 9-12 13 12 12 12

|○| | | | |○|○|○| [1, 4, 2, 3] 1, b2, b3, 3, 4, b5, 5, b6, 6, b7, 7

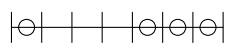
8 9 12 8 12 11-12-10 11-9-10-9 10-8-9 10 11-9-10-9 11-9-10 12 9 12-13-12 13-11-12

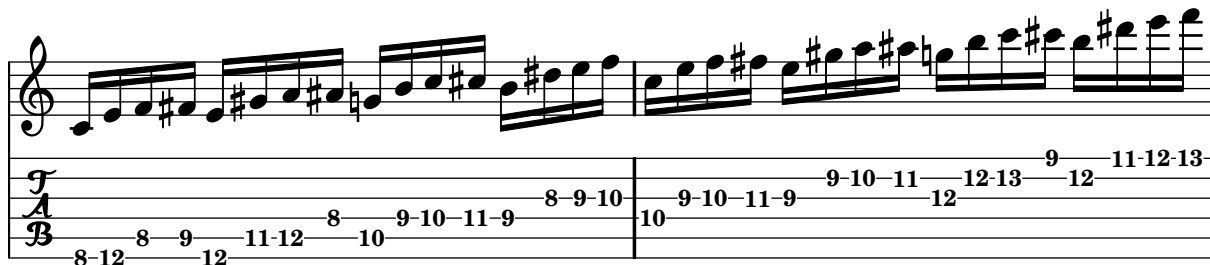
|○| | | | |○|○|○| [1, 2, 4, 3] 1, b2, b3, 3, 4, b5, 5, b6, 6, b7, 7

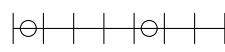
8-12 9 8 12 11 12-10 9-11-10-9 8-10-9 10 9-11-10-9 9-11-10 12 9 13-12 11-13-12

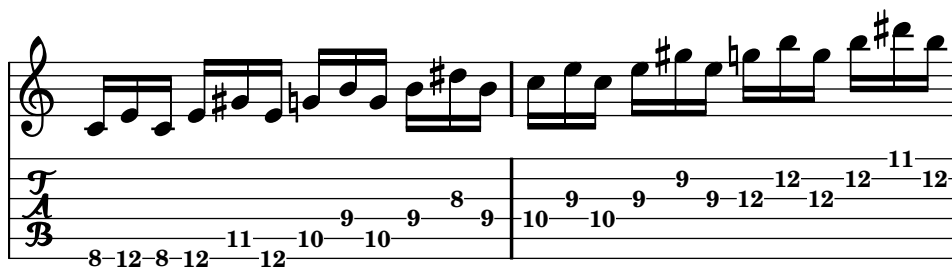
|○| | | | |○|○|○| [1, 3, 2, 4] 1, b2, b3, 3, 4, b5, 5, b6, 6, b7, 7

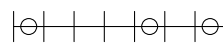
8 8 12 9 12 12-11 10 10-9-11-9 9-8-10 10 10-9-11-9 10-9-11 12 13-12 9 12-11-13

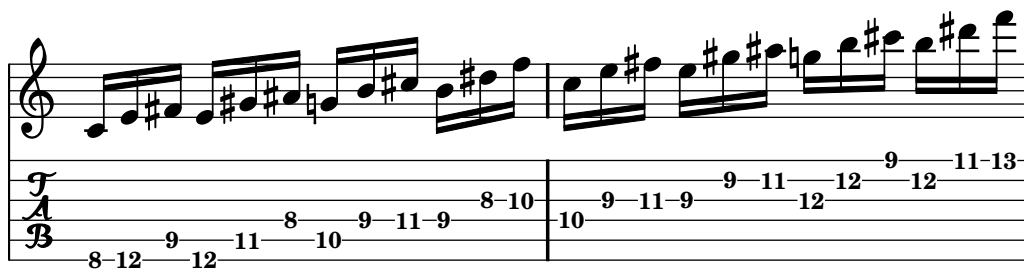
 [1, 2, 3, 4] 1, b2, b3, 3, 4, b5, 5, b6, 6, b7, 7

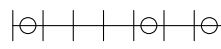


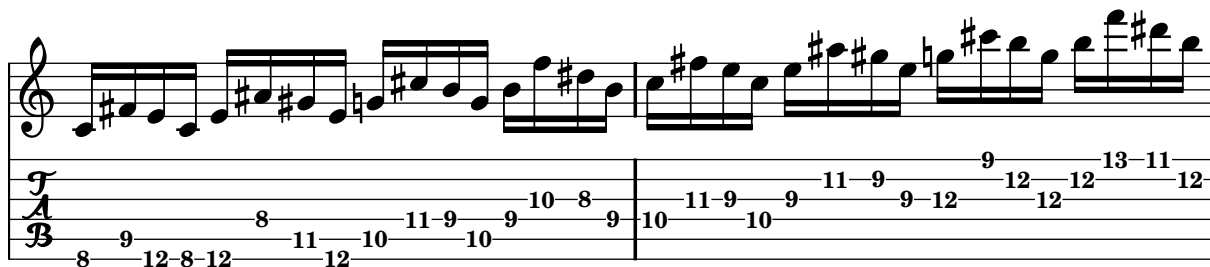
 [1, 2, 1] 1, b3, 3, 5, b6, 7



 [1, 2, 3] 1, b2, b3, 3, 4, b5, 5, b6, b7, 7



 [1, 3, 2, 1] 1, b2, b3, 3, 4, b5, 5, b6, b7, 7



⊖| | | ⊖| ⊖| [1, 2, 3, 1] 1, ♭2, ♭3, 3, 4, ♭5, 5, ♭6, ♭7, 7

The first exercise is written on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Below the staff is a fretboard diagram for the first four frets, showing fingerings for the left hand (LH) and right hand (RH) on the strings. The diagram is divided into two measures, corresponding to the first and second measures of the melody.

⊖| | | ⊖| ⊖| [1, 3, 2, 3] 1, ♭2, ♭3, 3, 4, ♭5, 5, ♭6, ♭7, 7

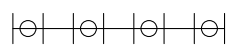
The second exercise is written on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Below the staff is a fretboard diagram for the first four frets, showing fingerings for the left hand (LH) and right hand (RH) on the strings. The diagram is divided into two measures, corresponding to the first and second measures of the melody.

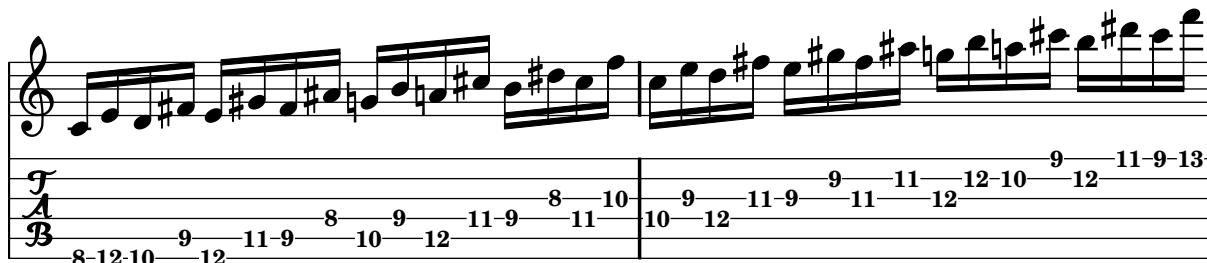
⊖| | ⊖| ⊖| | [1, 2, 3] 1, 2, ♭3, 3, 4, 5, 6, ♭7, 7

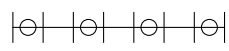
The third exercise is written on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Below the staff is a fretboard diagram for the first four frets, showing fingerings for the left hand (LH) and right hand (RH) on the strings. The diagram is divided into two measures, corresponding to the first and second measures of the melody.

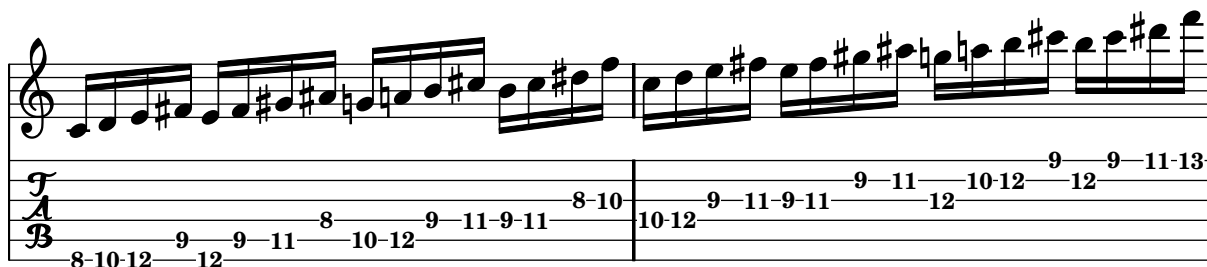
⊖| | ⊖| ⊖| | [1, 3, 2, 1] 1, 2, ♭3, 3, 4, 5, 6, ♭7, 7


The fourth exercise is written on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Below the staff is a fretboard diagram for the first four frets, showing fingerings for the left hand (LH) and right hand (RH) on the strings. The diagram is divided into two measures, corresponding to the first and second measures of the melody.

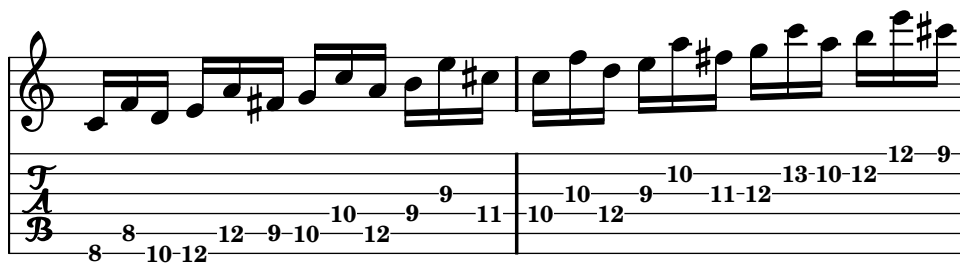
 [1, 3, 2, 4] Total Chromatic




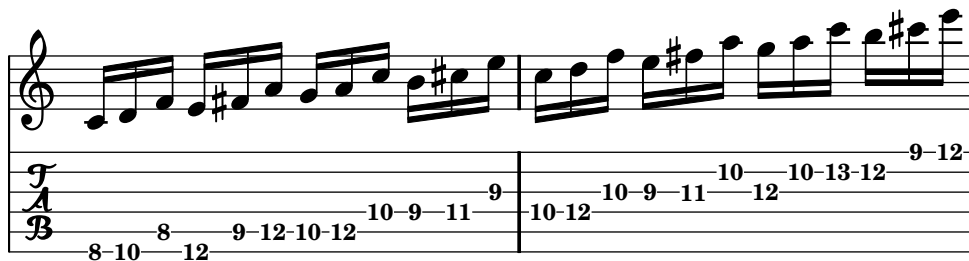
 [1, 2, 3, 4] Total Chromatic




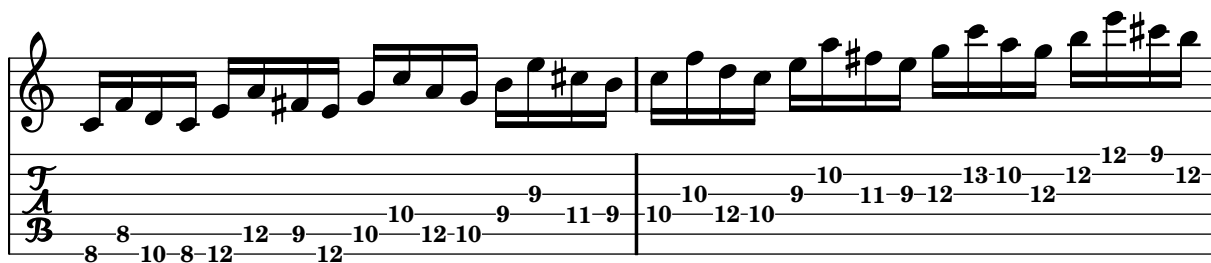
 [1, 3, 2] 1, b2, 2, 3, 4, b5, 5, 6, 7




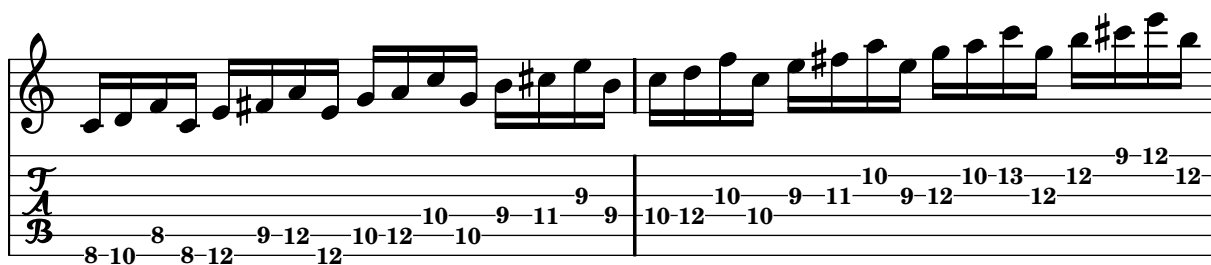
 [1, 2, 3] 1, b2, 2, 3, 4, b5, 5, 6, 7




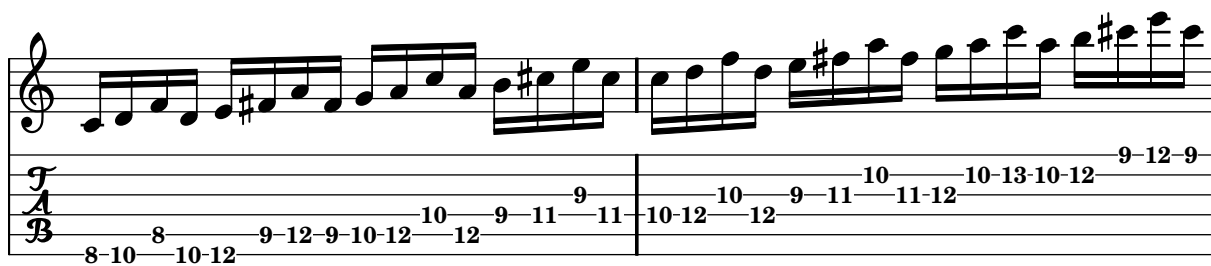
 [1, 3, 2, 1] 1, \flat 2, 2, 3, 4, \flat 5, 5, 6, 7

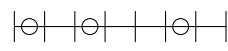


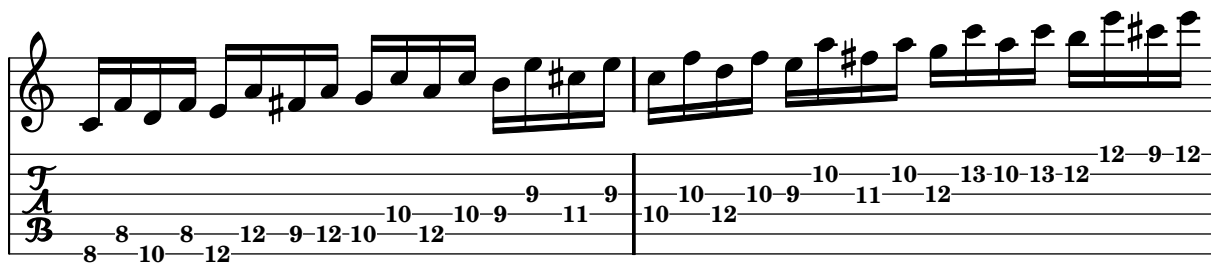
 [1, 2, 3, 1] 1, \flat 2, 2, 3, 4, \flat 5, 5, 6, 7




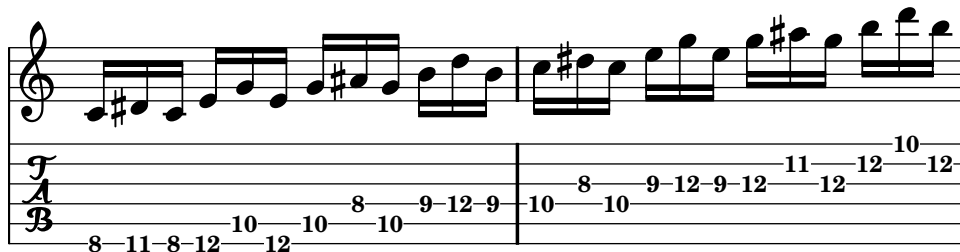
 [1, 2, 3, 2] 1, \flat 2, 2, 3, 4, \flat 5, 5, 6, 7

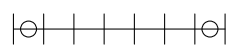


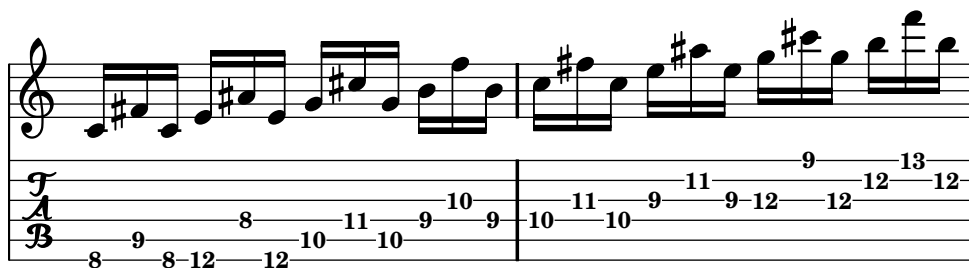
 [1, 3, 2, 3] 1, \flat 2, 2, 3, 4, \flat 5, 5, 6, 7

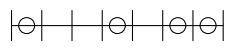


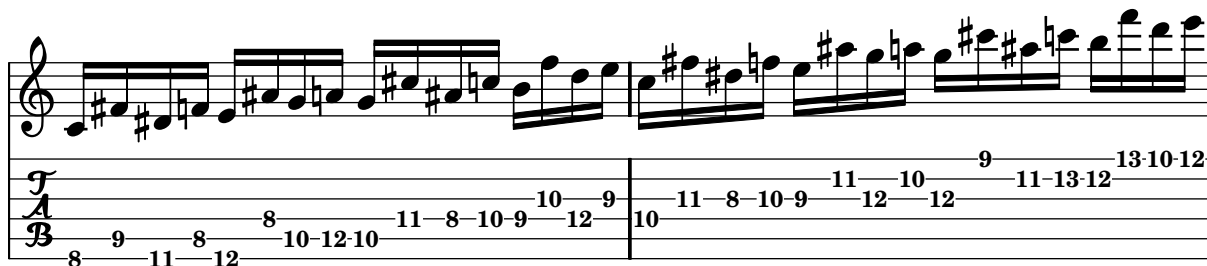
 [1, 2, 1] 1, 2, $\flat 3$, 3, 5, $\flat 7$, 7




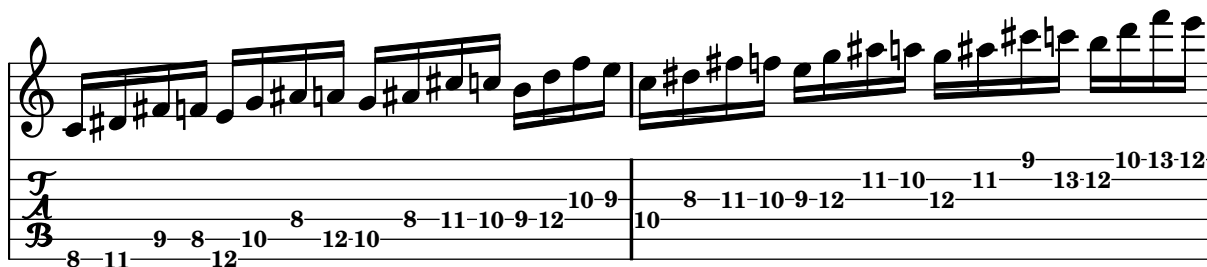
 [1, 2, 1] 1, $\flat 2$, 3, 4, $\flat 5$, 5, $\flat 7$, 7




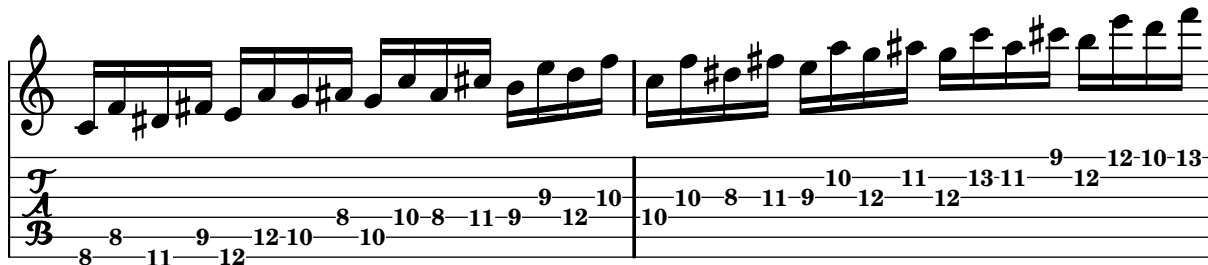
 [1, 4, 2, 3] 1, $\flat 2$, 2, $\flat 3$, 3, 4, $\flat 5$, 5, 6, $\flat 7$, 7




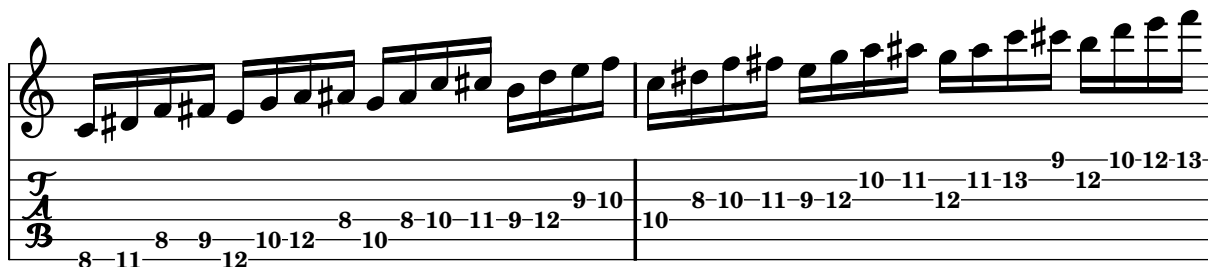
 [1, 2, 4, 3] 1, $\flat 2$, 2, $\flat 3$, 3, 4, $\flat 5$, 5, 6, $\flat 7$, 7




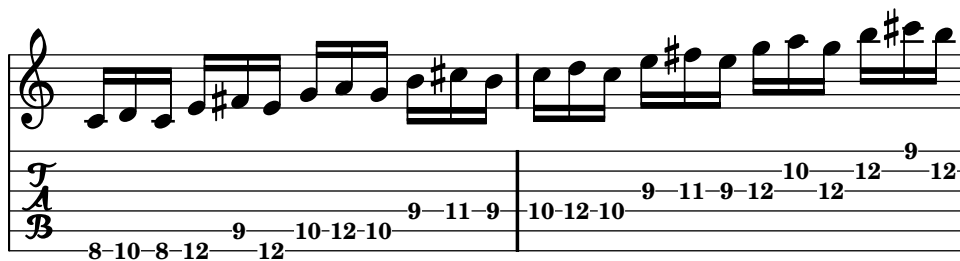
 [1, 3, 2, 4] 1, b2, 2, b3, 3, 4, b5, 5, 6, b7, 7




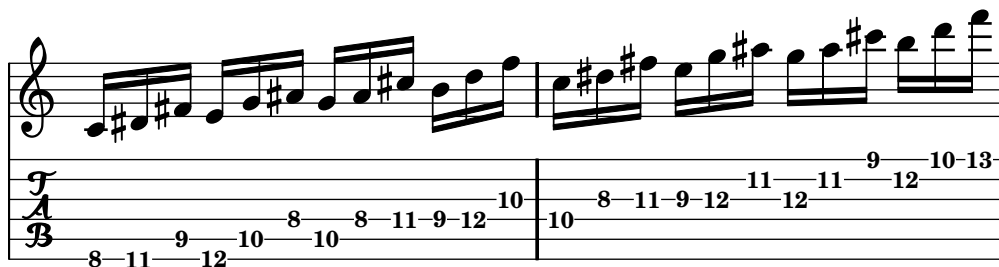
 [1, 2, 3, 4] 1, b2, 2, b3, 3, 4, b5, 5, 6, b7, 7



 [1, 2, 1] 1, b2, 2, 3, b5, 5, 6, 7



 [1, 2, 3] 1, b2, 2, b3, 3, 4, b5, 5, b7, 7



[1, 3, 2, 1] 1, $\flat 2$, 2, $\flat 3$, 3, 4, $\flat 5$, 5, $\flat 7$, 7

Musical notation for the [1, 3, 2, 1] fingering. The staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass staff shows the corresponding fret numbers: 8, 9, 11, 8, 12, 10, 12, 10, 11, 8, 9, 10, 12, 9, 10, 11, 8, 10, 9, 11, 12, 9, 12, 11, 12, 13, 10, 12.

[1, 2, 3, 1] 1, $\flat 2$, 2, $\flat 3$, 3, 4, $\flat 5$, 5, $\flat 7$, 7

Musical notation for the [1, 2, 3, 1] fingering. The staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass staff shows the corresponding fret numbers: 8, 11, 9, 8, 12, 10, 12, 10, 8, 11, 9, 12, 10, 9, 10, 8, 11, 10, 9, 12, 11, 9, 12, 11, 12, 10, 13, 12.

[1, 3, 2, 3] 1, $\flat 2$, 2, $\flat 3$, 3, 4, $\flat 5$, 5, $\flat 7$, 7

Musical notation for the [1, 3, 2, 3] fingering. The staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass staff shows the corresponding fret numbers: 8, 9, 11, 9, 12, 10, 8, 10, 11, 8, 11, 9, 10, 12, 10, 10, 11, 8, 11, 9, 12, 11, 8, 11, 9, 12, 11, 12, 9, 9, 13, 10, 13.

[1, 3, 2] 1, $\flat 2$, 2, $\flat 3$, 3, $\flat 5$, 5, $\flat 6$, 6, 7

Musical notation for the [1, 3, 2] fingering. The staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass staff shows the corresponding fret numbers: 8, 12, 10, 12, 11, 9, 10, 9, 12, 9, 8, 11, 10, 9, 12, 9, 9, 11, 12, 12, 10, 12, 11, 9.

|○| |○| |○| | | [1, 3, 2, 1] 1, b2, 2, b3, 3, b5, 5, b6, 6, 7

8-12-10-8-12 11-9 12 10-12-10 9 8 11-9 10 9 12-10 9 11-9 12 12 11-9 12

|○| |○| |○| | | [1, 2, 3, 1] 1, b2, 2, b3, 3, b5, 5, b6, 6, 7

8-10-12-8-12 9-11 12 10-12 10 9 9-11 9 10-12 9 9-11 9-12 10-12 12 9-11 12


|○| |○| |○| | | [1, 2, 3, 2] 1, b2, 2, b3, 3, b5, 5, b6, 6, 7

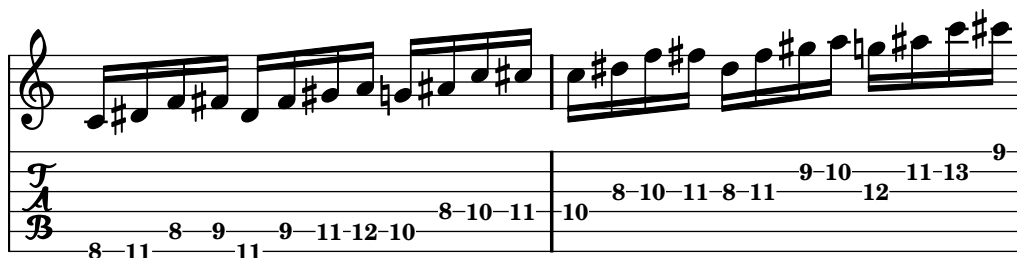
8-10-12-10-12 9-11-9-10-12 12 9 9-11 11 10-12 12 9-11 11-12 10-12-10-12 9-11-9


Minor Seventh

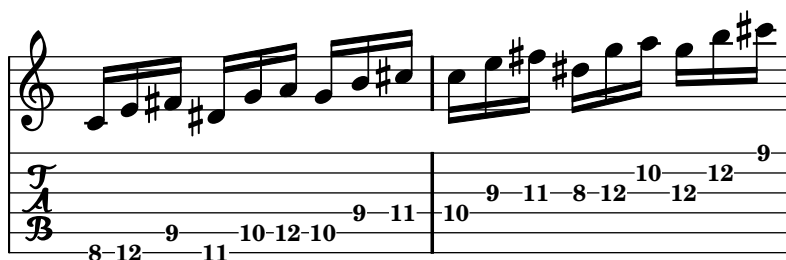
 [1, 3, 2, 4] 1, b2, b3, 4, b5, 5, b6, 6, b7

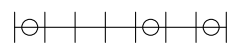
333

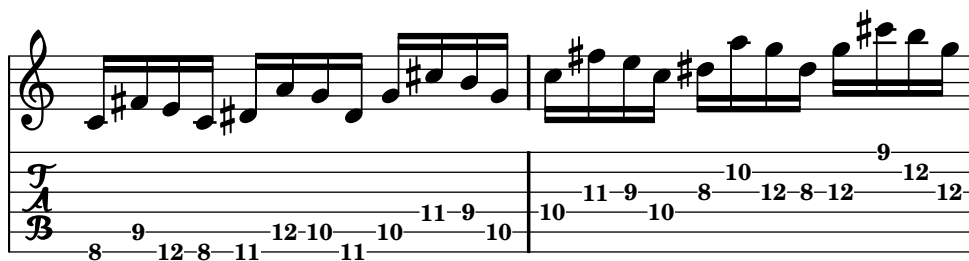
 [1, 2, 3, 4] 1, $\flat 2$, $\flat 3$, 4, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$

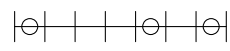


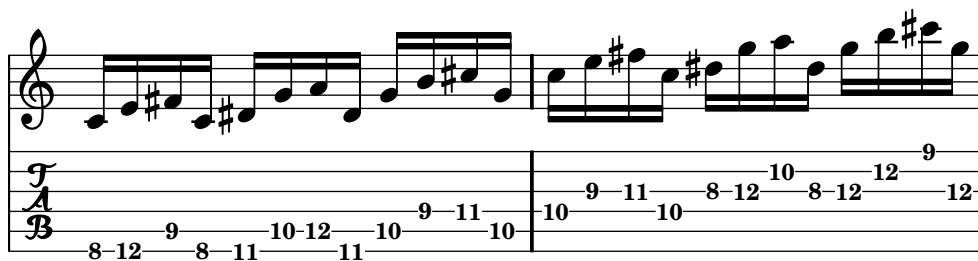
 [1, 2, 3] 1, $\flat 2$, $\flat 3$, 3, $\flat 5$, 5, 6, 7



 [1, 3, 2, 1] 1, $\flat 2$, $\flat 3$, 3, $\flat 5$, 5, 6, 7



 [1, 2, 3, 1] 1, $\flat 2$, $\flat 3$, 3, $\flat 5$, 5, 6, 7



⊖ | ⊖ | ⊖ | ⊖ | ⊖ [1, 3, 2, 3] 1, ♭2, ♭3, 3, ♭5, 5, 6, 7

8 9 12 9 11 12 10 12 10 11 9 11 10 11 9 11 8 10 12 12 9 12 9

⊖ | ⊖ | ⊖ | ⊖ | ⊖ [1, 2, 3] 1, ♭2, ♭3, ♭5, 5, 6, ♭7


8 11 9 11 9 12 10 8 11 10 8 11 8 11 10 12 11 9

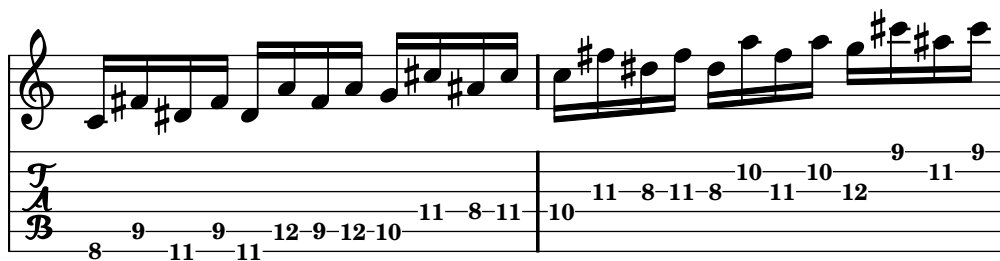
⊖ | ⊖ | ⊖ | ⊖ | ⊖ [1, 3, 2, 1] 1, ♭2, ♭3, ♭5, 5, 6, ♭7


8 9 11 8 11 12 9 10 11 8 10 10 11 8 10 10 11 8 10 10 11 8 12 11 12

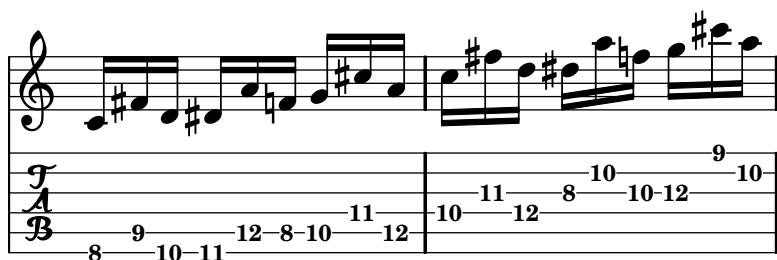
⊖ | ⊖ | ⊖ | ⊖ | ⊖ [1, 2, 3, 1] 1, ♭2, ♭3, ♭5, 5, 6, ♭7


8 11 9 8 11 9 12 10 8 11 10 10 8 11 8 11 10 8 12 11 9 12 12

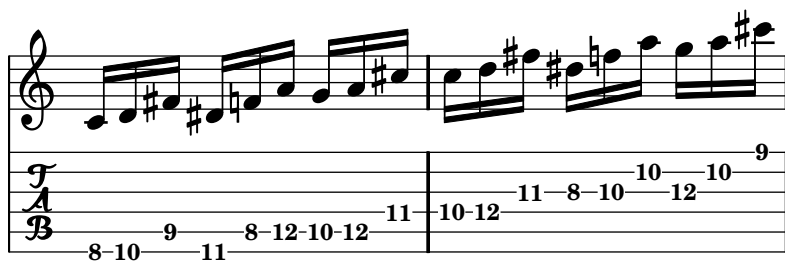
 [1, 3, 2, 3] 1, b2, b3, b5, 5, 6, b7




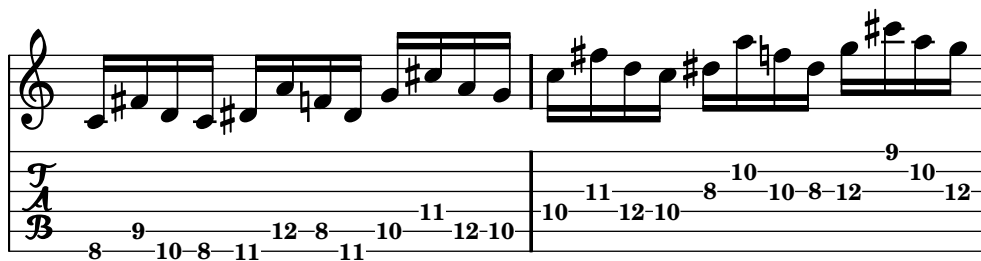
 [1, 3, 2] 1, b2, 2, b3, 4, b5, 5, 6



 [1, 2, 3] 1, b2, 2, b3, 4, b5, 5, 6



 [1, 3, 2, 1] 1, b2, 2, b3, 4, b5, 5, 6



[1, 2, 3, 1] 1, $\flat 2$, 2, $\flat 3$, 4, $\flat 5$, 5, 6

Musical notation for the sequence [1, 2, 3, 1]. The notation includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (Bb). The sequence is written in a 12-tone scale. The bass staff includes fingerings: 8-10, 9, 8-11, 8-12, 10-12, 11, 10, 10-12, 11, 10, 8-10, 10-12, 9.

[1, 2, 3, 2] 1, $\flat 2$, 2, $\flat 3$, 4, $\flat 5$, 5, 6


Musical notation for the sequence [1, 2, 3, 2]. The notation includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (Bb). The sequence is written in a 12-tone scale. The bass staff includes fingerings: 8-10, 9, 10-11, 8-12, 8-10, 12, 11, 12, 10-12, 11, 12, 8-10, 10-12, 9, 10.

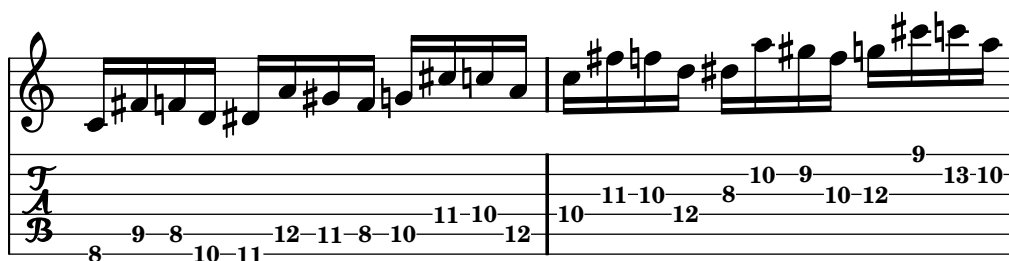
[1, 3, 2, 3] 1, $\flat 2$, 2, $\flat 3$, 4, $\flat 5$, 5, 6

Musical notation for the sequence [1, 3, 2, 3]. The notation includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (Bb). The sequence is written in a 12-tone scale. The bass staff includes fingerings: 8, 9, 10, 9, 11, 12, 8, 12, 10, 11, 12, 11, 10, 11, 12, 11, 8, 10, 12, 9, 10, 9.


[1, 3, 4, 2] 1, $\flat 2$, 2, $\flat 3$, 4, $\flat 5$, 5, $\flat 6$, 6

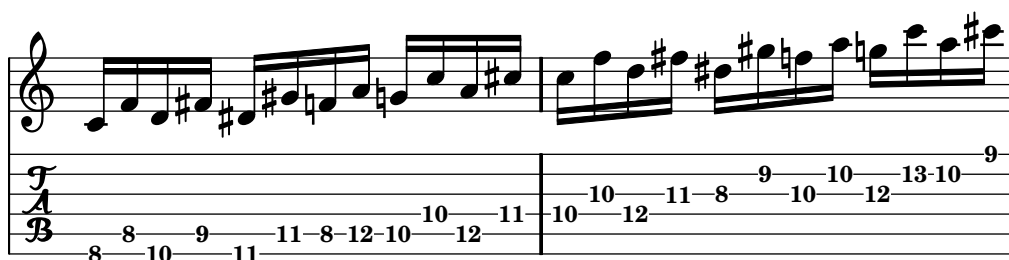
Musical notation for the sequence [1, 3, 4, 2]. The notation includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (Bb). The sequence is written in a 12-tone scale. The bass staff includes fingerings: 8, 8, 9, 10, 11, 11, 12, 8, 10, 10, 11, 12, 10, 11, 12, 8, 9, 10, 10, 12, 13, 9, 10.

 [1, 4, 3, 2] 1, $\flat 2$, 2, $\flat 3$, 4, $\flat 5$, 5, $\flat 6$, 6

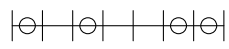


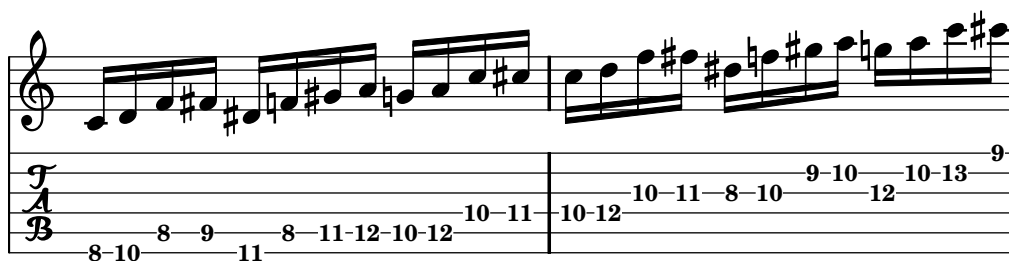
Treble staff: C_4 (whole), D_4 (eighth), E_4 (eighth), F_4 (eighth), G_4 (eighth), A_4 (eighth), B_4 (eighth), C_5 (eighth), B_4 (eighth), A_4 (eighth), G_4 (eighth), F_4 (eighth), E_4 (eighth), D_4 (eighth), C_4 (half).
 Bass staff: C_3 (whole), D_3 (eighth), E_3 (eighth), F_3 (eighth), G_3 (eighth), A_3 (eighth), B_3 (eighth), C_4 (eighth), B_3 (eighth), A_3 (eighth), G_3 (eighth), F_3 (eighth), E_3 (eighth), D_3 (eighth), C_3 (half).

 [1, 3, 2, 4] 1, $\flat 2$, 2, $\flat 3$, 4, $\flat 5$, 5, $\flat 6$, 6

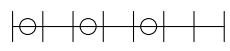


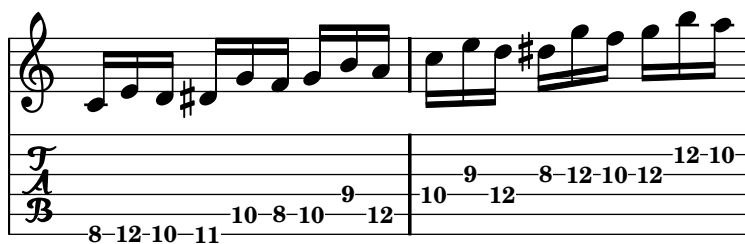
Treble staff: C_4 (whole), D_4 (eighth), E_4 (eighth), F_4 (eighth), G_4 (eighth), A_4 (eighth), B_4 (eighth), C_5 (eighth), B_4 (eighth), A_4 (eighth), G_4 (eighth), F_4 (eighth), E_4 (eighth), D_4 (eighth), C_4 (half).
 Bass staff: C_3 (whole), D_3 (eighth), E_3 (eighth), F_3 (eighth), G_3 (eighth), A_3 (eighth), B_3 (eighth), C_4 (eighth), B_3 (eighth), A_3 (eighth), G_3 (eighth), F_3 (eighth), E_3 (eighth), D_3 (eighth), C_3 (half).

 [1, 2, 3, 4] 1, $\flat 2$, 2, $\flat 3$, 4, $\flat 5$, 5, $\flat 6$, 6




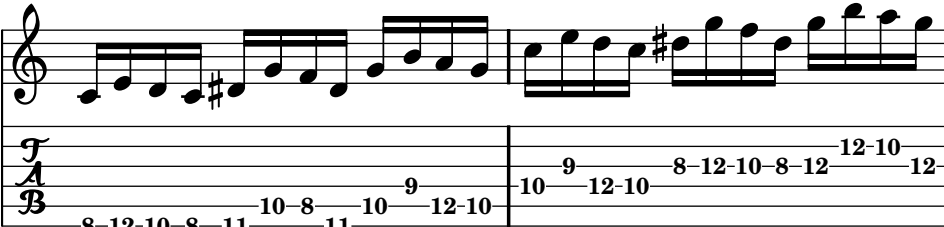
Treble staff: C_4 (whole), D_4 (eighth), E_4 (eighth), F_4 (eighth), G_4 (eighth), A_4 (eighth), B_4 (eighth), C_5 (eighth), B_4 (eighth), A_4 (eighth), G_4 (eighth), F_4 (eighth), E_4 (eighth), D_4 (eighth), C_4 (half).
 Bass staff: C_3 (whole), D_3 (eighth), E_3 (eighth), F_3 (eighth), G_3 (eighth), A_3 (eighth), B_3 (eighth), C_4 (eighth), B_3 (eighth), A_3 (eighth), G_3 (eighth), F_3 (eighth), E_3 (eighth), D_3 (eighth), C_3 (half).


 [1, 3, 2] 1, 2, $\flat 3$, 3, 4, 5, 6, 7

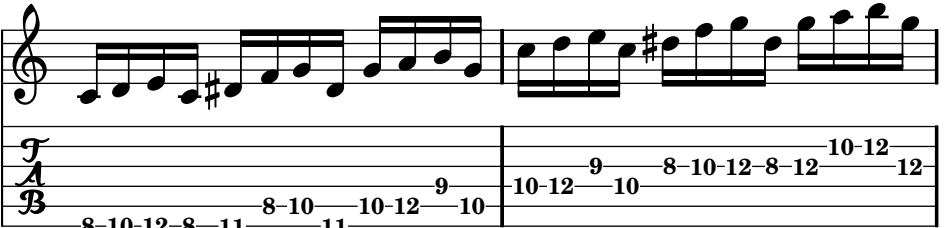



Treble staff: C_4 (whole), D_4 (eighth), E_4 (eighth), F_4 (eighth), G_4 (eighth), A_4 (eighth), B_4 (eighth), C_5 (eighth), B_4 (eighth), A_4 (eighth), G_4 (eighth), F_4 (eighth), E_4 (eighth), D_4 (eighth), C_4 (half).
 Bass staff: C_3 (whole), D_3 (eighth), E_3 (eighth), F_3 (eighth), G_3 (eighth), A_3 (eighth), B_3 (eighth), C_4 (eighth), B_3 (eighth), A_3 (eighth), G_3 (eighth), F_3 (eighth), E_3 (eighth), D_3 (eighth), C_3 (half).

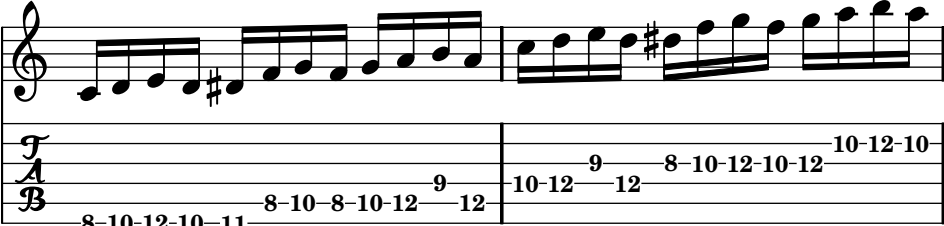
 [1, 3, 2, 1] 1, 2, $\flat 3$, 3, 4, 5, 6, 7




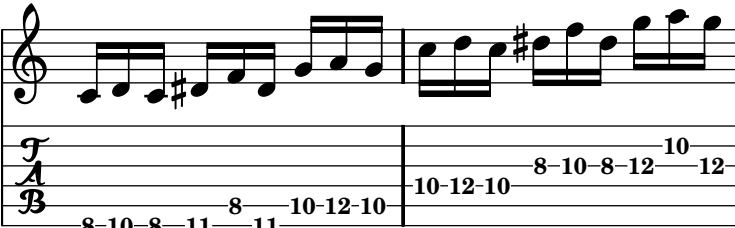
 [1, 2, 3, 1] 1, 2, $\flat 3$, 3, 4, 5, 6, 7



 [1, 2, 3, 2] 1, 2, $\flat 3$, 3, 4, 5, 6, 7



 [1, 2, 1] 1, 2, $\flat 3$, 4, 5, 6



$\text{||} \text{---} \text{||} \text{---} \text{||} \text{---} \text{||} \text{---} \text{||} \text{---} \text{||}$ [1, 3, 2, 4] 1, $\flat 2$, $\flat 3$, 3, 4, $\flat 5$, 5, $\flat 6$, 6, 7

8 8 12 9 11 10 12 10 10 9 11 10 10 9 11 8 12 10 12 13 12 9

$\text{||} \text{---} \text{||} \text{---} \text{||} \text{---} \text{||} \text{---} \text{||}$ [1, 2, 3, 4] 1, $\flat 2$, $\flat 3$, 3, 4, $\flat 5$, 5, $\flat 6$, 6, 7

8 12 8 9 11 10 11 12 10 9 10 11 10 10 9 10 11 8 12 9 10 12 12 13 9

$\text{||} \text{---} \text{||} \text{---} \text{||} \text{---} \text{||} \text{---} \text{||}$ [1, 3, 2, 1] 1, $\flat 3$, 4, $\flat 5$, 5, $\flat 6$, $\flat 7$

8 11 8 11 11 10 10 8 10 10 10 8 9 10 8 11 8 12 13 11 12

$\text{||} \text{---} \text{||} \text{---} \text{||} \text{---} \text{||} \text{---} \text{||}$ [1, 2, 3, 1] 1, $\flat 3$, 4, $\flat 5$, 5, $\flat 6$, $\flat 7$

8 11 8 8 11 9 11 10 8 10 10 10 8 10 8 11 9 8 12 11 13 12

⊖|+|+|+| ⊖|+|+| [1, 2, 1] 1, ♭3, ♭5, 5, ♭7

8-11-8-11-9-10-8-10 | 10-8-10-8-11-8-12-11-12

⊖|+|+|+| ⊖|⊖| [1, 2, 3] 1, ♭2, ♭3, 4, ♭5, 5, ♭6, 6

8-8-9-11-11-12-10-10-11-10 | 10-10-11-8-9-10-13-9

⊖|+|+|+| ⊖|⊖| [1, 3, 2, 1] 1, ♭2, ♭3, 4, ♭5, 5, ♭6, 6

8-9-8-8-11-12-11-10-11-10-10 | 10-11-10-10-10-8-10-9-13-9

⊖|+|+|+| ⊖|⊖| [1, 2, 3, 1] 1, ♭2, ♭3, 4, ♭5, 5, ♭6, 6

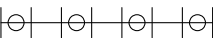
8-8-9-8-11-12-10-10-11-10 | 10-10-11-8-9-10-13-9

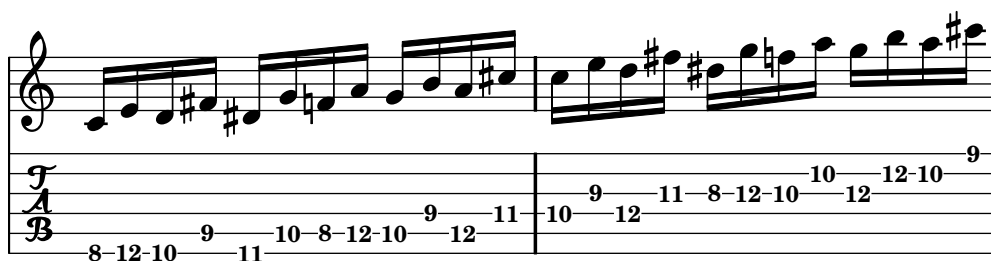
[1, 3, 2, 3] 1, b2, b3, 4, b5, 5, b6, 6

[1, 2, 1] 1, b3, 3, 5, 7


[1, 3, 4, 2] 1, b2, 2, b3, 3, 4, b5, 5, 6, 7

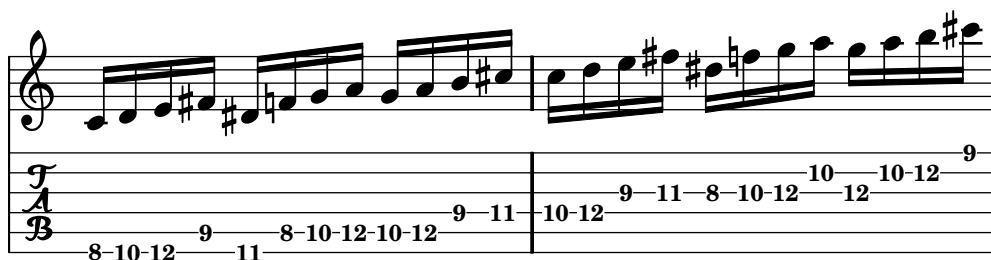
[1, 4, 3, 2] 1, b2, 2, b3, 3, 4, b5, 5, 6, 7

 [1, 3, 2, 4] 1, ♭2, 2, ♭3, 3, 4, ♭5, 5, 6, 7




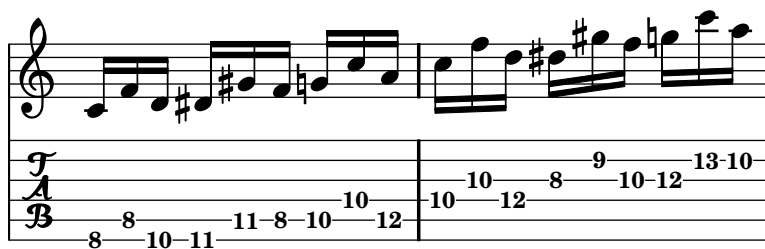
Musical notation for the first scale. The top staff is a treble clef with a key signature of one sharp (F#). The scale is written in eighth notes. The bottom staff shows fingerings for the left hand (L) and right hand (R) on a grand staff.

 [1, 2, 3, 4] 1, ♭2, 2, ♭3, 3, 4, ♭5, 5, 6, 7




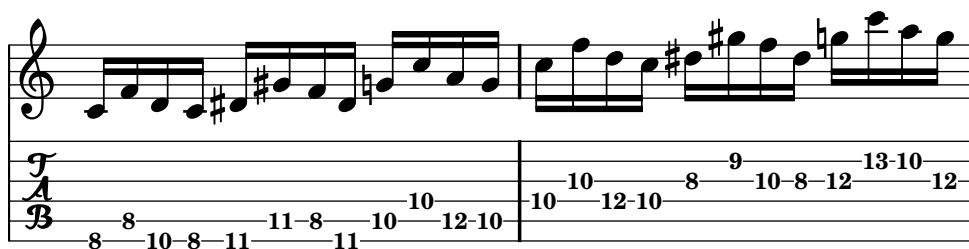
Musical notation for the second scale. The top staff is a treble clef with a key signature of one sharp (F#). The scale is written in eighth notes. The bottom staff shows fingerings for the left hand (L) and right hand (R) on a grand staff.

 [1, 3, 2] 1, 2, ♭3, 4, 5, ♭6, 6




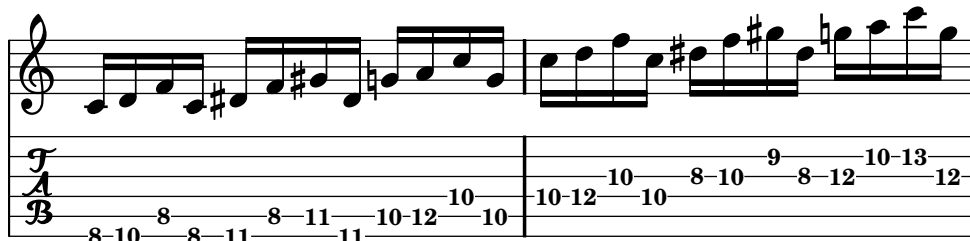
Musical notation for the third scale. The top staff is a treble clef with a key signature of one sharp (F#). The scale is written in eighth notes. The bottom staff shows fingerings for the left hand (L) and right hand (R) on a grand staff.

 [1, 3, 2, 1] 1, 2, ♭3, 4, 5, ♭6, 6




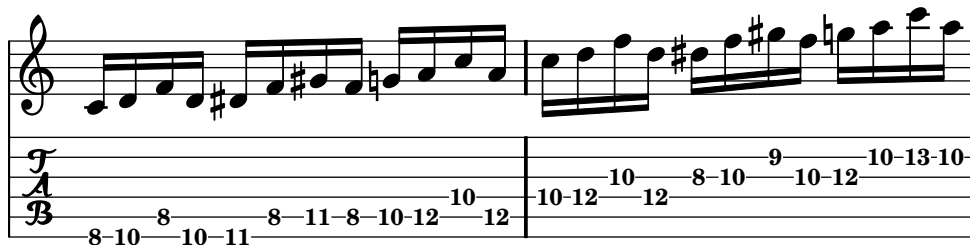
Musical notation for the fourth scale. The top staff is a treble clef with a key signature of one sharp (F#). The scale is written in eighth notes. The bottom staff shows fingerings for the left hand (L) and right hand (R) on a grand staff.

 [1, 2, 3, 1] 1, 2, $\flat 3$, 4, 5, $\flat 6$, 6




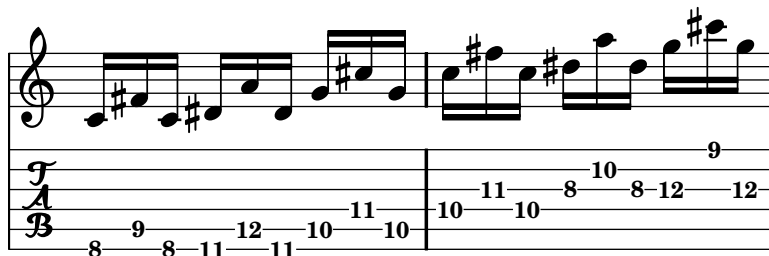
Treble clef staff: C_4 (quarter), C_4 (quarter), D_4 (quarter), E_4 (quarter), F_4 (quarter), G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter), B_4 (quarter), A_4 (quarter), G_4 (quarter), F_4 (quarter), E_4 (quarter), D_4 (quarter), C_4 (quarter).
 Fretboard diagram: L: 8-10, 8-11, 11, 10-12, 10; R: 10-12, 10, 8-10, 9, 8-12, 10-13, 12.

 [1, 2, 3, 2] 1, 2, $\flat 3$, 4, 5, $\flat 6$, 6




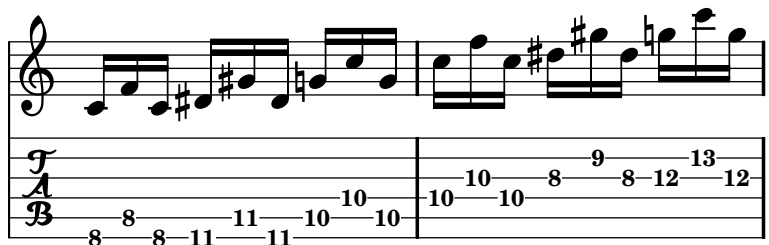
Treble clef staff: C_4 (quarter), C_4 (quarter), D_4 (quarter), E_4 (quarter), F_4 (quarter), G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter), B_4 (quarter), A_4 (quarter), G_4 (quarter), F_4 (quarter), E_4 (quarter), D_4 (quarter), C_4 (quarter).
 Fretboard diagram: L: 8-10, 8-11, 10-11, 8-11, 8-10, 12, 10; R: 10-12, 12, 8-10, 9, 10-12, 10-13, 10.

 [1, 2, 1] 1, $\flat 2$, $\flat 3$, $\flat 5$, 5, 6



Treble clef staff: C_4 (quarter), C_4 (quarter), D_4 (quarter), E_4 (quarter), F_4 (quarter), G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter), B_4 (quarter), A_4 (quarter), G_4 (quarter), F_4 (quarter), E_4 (quarter), D_4 (quarter), C_4 (quarter).
 Fretboard diagram: L: 8, 9, 8-11, 12, 11, 10, 10; R: 10, 11, 10, 8, 8-12, 12, 9.

 [1, 2, 1] 1, $\flat 3$, 4, 5, $\flat 6$



Treble clef staff: C_4 (quarter), C_4 (quarter), D_4 (quarter), E_4 (quarter), F_4 (quarter), G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter), B_4 (quarter), A_4 (quarter), G_4 (quarter), F_4 (quarter), E_4 (quarter), D_4 (quarter), C_4 (quarter).
 Fretboard diagram: L: 8, 8-11, 11, 10, 10; R: 10, 10, 8, 9, 8-12, 13, 12.

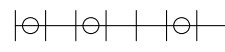
24

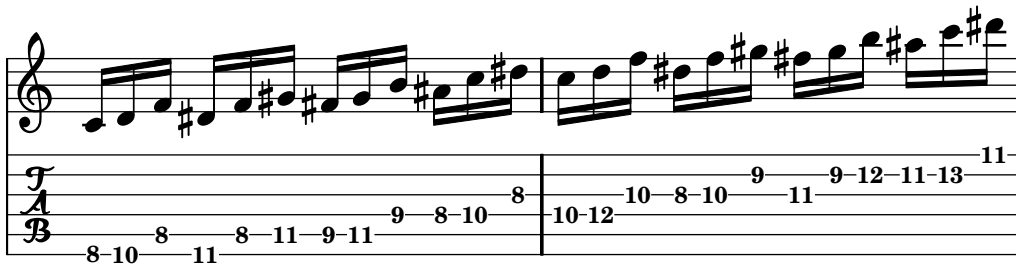
Half Diminished Arpeggio


Base

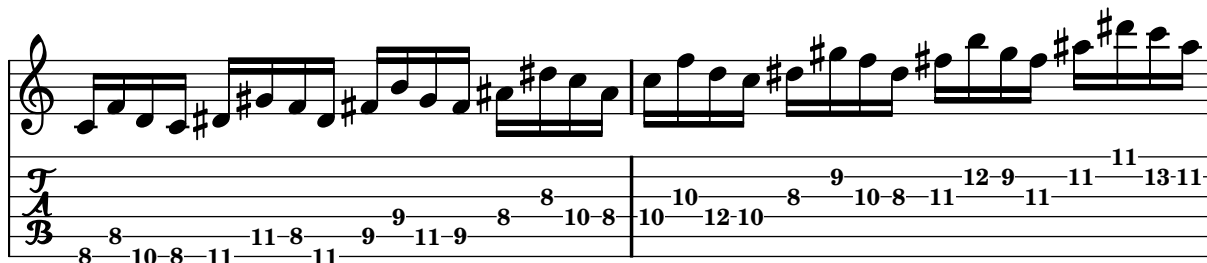


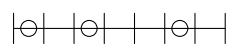
Patterns

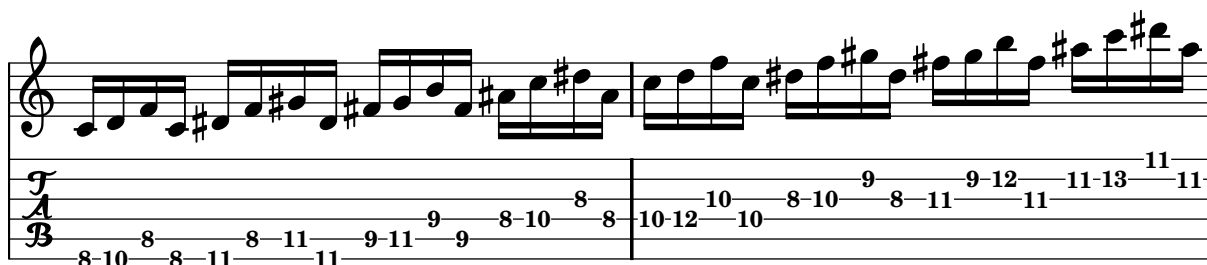
 [1, 2, 3] 1, 2, b3, 4, b5, b6, b7, 7

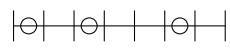


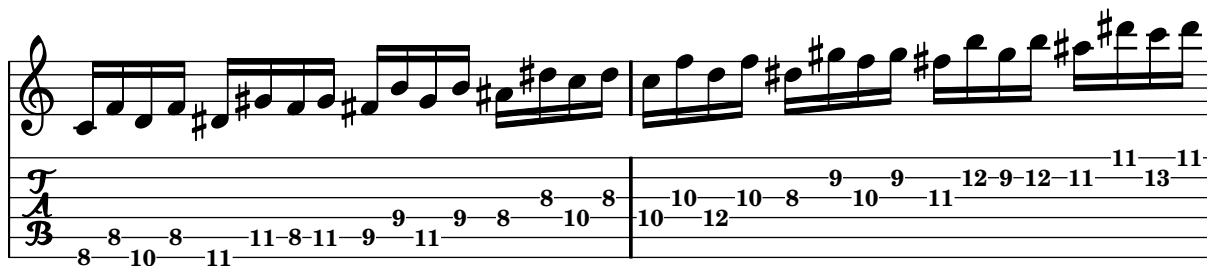
 [1, 3, 2, 1] 1, 2, b3, 4, b5, b6, b7, 7

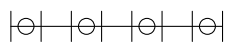


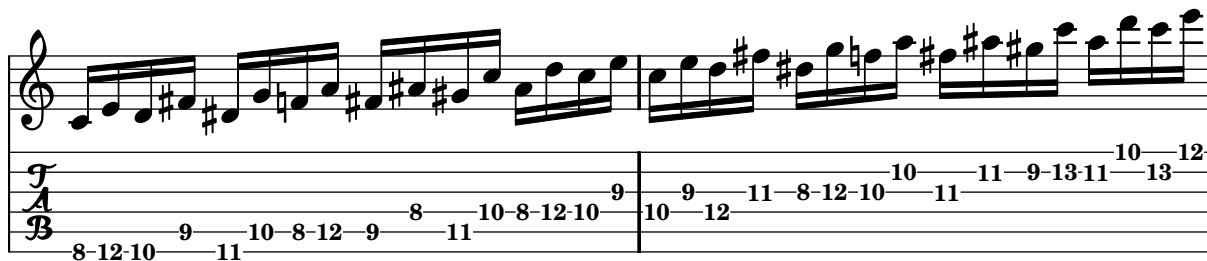
 [1, 2, 3, 1] 1, 2, b3, 4, b5, b6, b7, 7




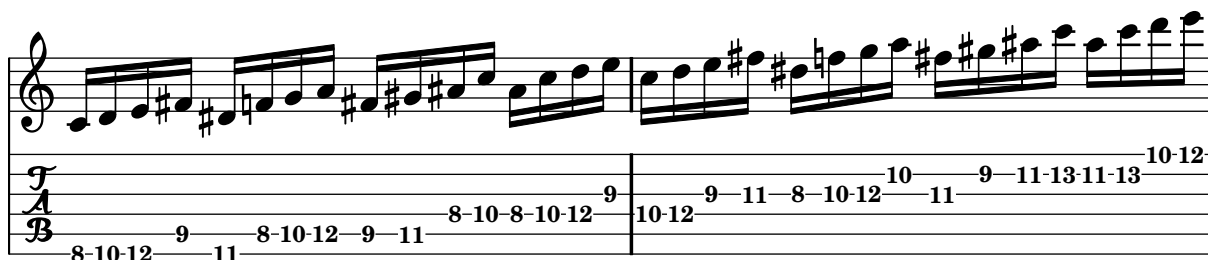
 [1, 3, 2, 3] 1, 2, b3, 4, b5, b6, b7, 7




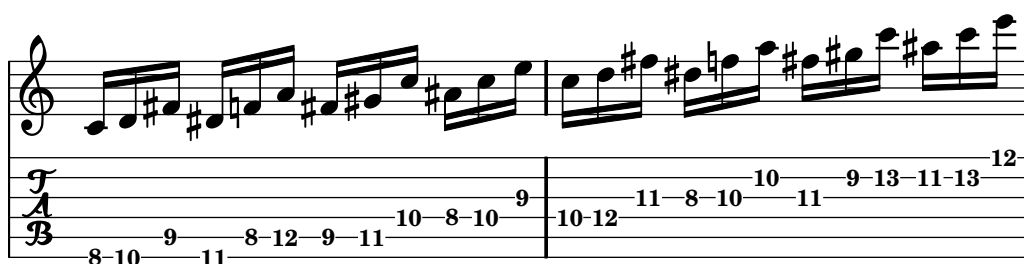
 [1, 3, 2, 4] 1, 2, b3, 3, 4, b5, 5, b6, 6, b7




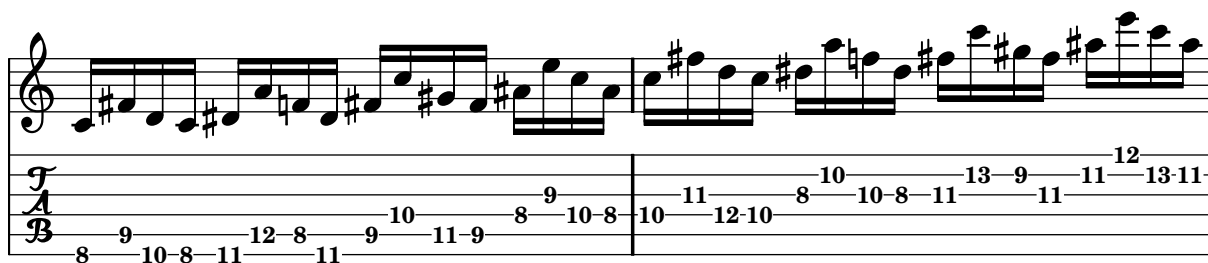
 [1, 2, 3, 4] 1, 2, b3, 3, 4, b5, 5, b6, 6, b7

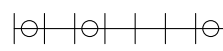


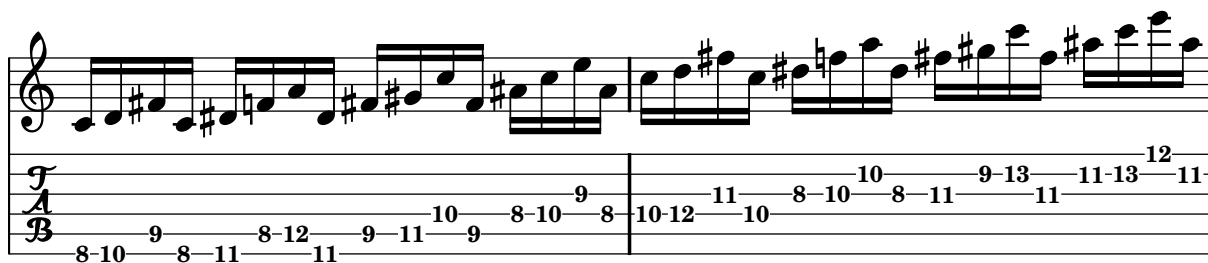
 [1, 2, 3] 1, 2, b3, 3, 4, b5, b6, 6, b7



 [1, 3, 2, 1] 1, 2, b3, 3, 4, b5, b6, 6, b7



 [1, 2, 3, 1] 1, 2, b3, 3, 4, b5, b6, 6, b7

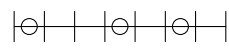


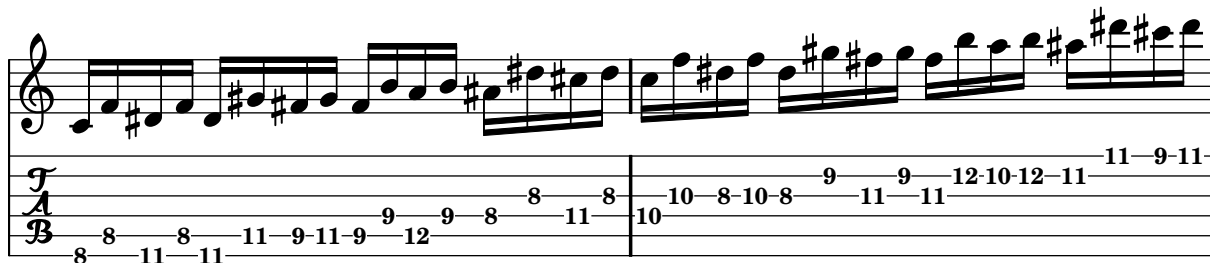
[1, 3, 2, 3] 1, 2, b3, 3, 4, b5, b6, 6, b7

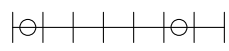
[1, 2, 3] 1, b2, b3, 4, b5, b6, 6, b7, 7

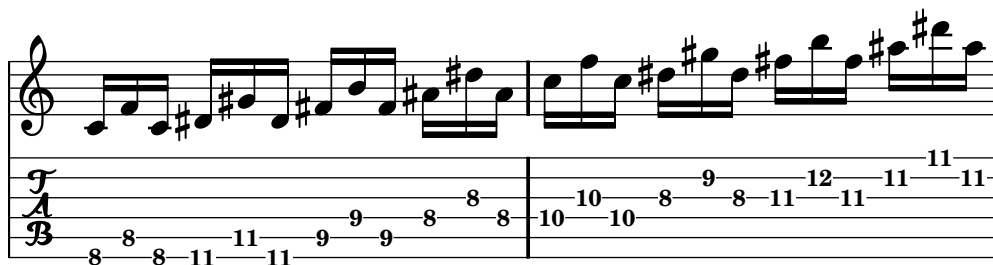
[1, 3, 2, 1] 1, b2, b3, 4, b5, b6, 6, b7, 7

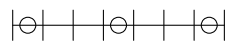
[1, 2, 3, 1] 1, b2, b3, 4, b5, b6, 6, b7, 7

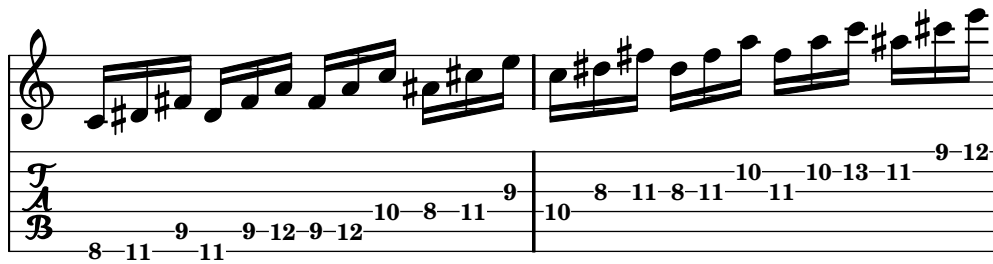
 [1, 3, 2, 3] 1, b2, b3, 4, b5, b6, 6, b7, 7

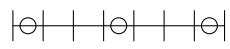


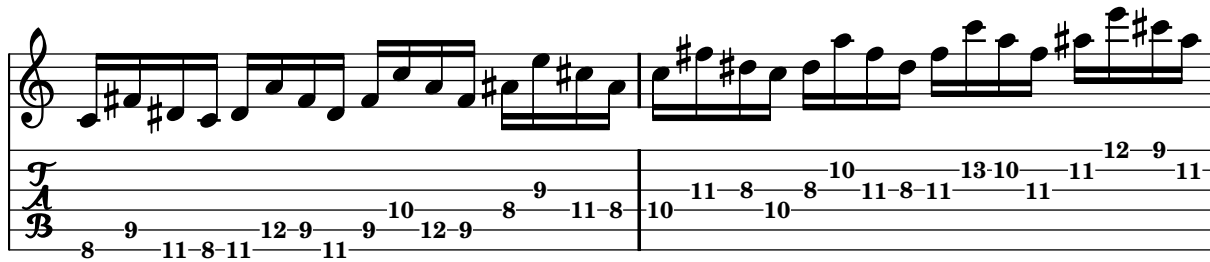
 [1, 2, 1] 1, b3, 4, b5, b6, b7, 7



 [1, 2, 3] 1, b2, b3, 3, b5, 6, b7



 [1, 3, 2, 1] 1, b2, b3, 3, b5, 6, b7



⊖|+|+|⊖|+|+|⊖| [1, 2, 3, 1] 1, b2, b3, 3, b5, 6, b7

First exercise musical notation showing a melodic line in the treble clef and a bass line in the bass clef, with fingerings indicated by numbers 1-3 and 8-11.

⊖|+|+|⊖|+|+|⊖| [1, 3, 2, 3] 1, b2, b3, 3, b5, 6, b7

Second exercise musical notation showing a melodic line in the treble clef and a bass line in the bass clef, with fingerings indicated by numbers 1-3 and 8-11.

⊖|+|⊖|+|⊖|+|+| [1, 3, 2, 1] 1, 2, b3, 3, 4, b5, 5, b6, b7

Third exercise musical notation showing a melodic line in the treble clef and a bass line in the bass clef, with fingerings indicated by numbers 1-3 and 8-11.

⊖|+|⊖|+|⊖|+|+| [1, 2, 3, 1] 1, 2, b3, 3, 4, b5, 5, b6, b7

Fourth exercise musical notation showing a melodic line in the treble clef and a bass line in the bass clef, with fingerings indicated by numbers 1-3 and 8-11.

|○| | | | | | |○| [1, 2, 1] 1, b3, 3, b5, 6, b7

|○| | | | | |○| | | | [1, 2, 1] 1, 2, b3, 3, b5, 5, b7

|○| | | | |○| | | | | [1, 2, 1] 1, b2, b3, b5, 6, b7


|○| | | | |○| | | | | [1, 2, 3] 1, 2, b3, 3, b5, 5, 6, b7

⊖|+|+|+|⊖|⊖| [1, 3, 2, 1] 1, 2, $\flat 3$, 3, $\flat 5$, 5, 6, $\flat 7$

⊖|+|+|+|⊖|⊖| [1, 2, 3, 1] 1, 2, $\flat 3$, 3, $\flat 5$, 5, 6, $\flat 7$

⊖|+|+|+|⊖|⊖| [1, 3, 2, 3] 1, 2, $\flat 3$, 3, $\flat 5$, 5, 6, $\flat 7$

⊖|⊖|+|+|+|+| [1, 2, 1] 1, 2, $\flat 3$, 4, $\flat 5$, $\flat 6$, $\flat 7$

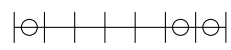
 [1, 4, 2, 3] 1, 2, b3, 3, 4, b5, b6, 6, b7, 7

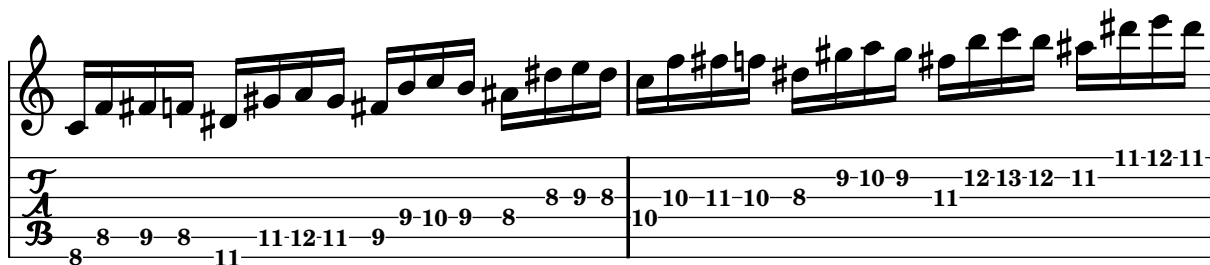
[1, 3, 2] 1, b3, 3, 4, b5, b6, 6, b7, 7

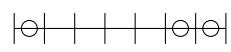
[1, 2, 3] 1, b3, 3, 4, b5, b6, 6, b7, 7

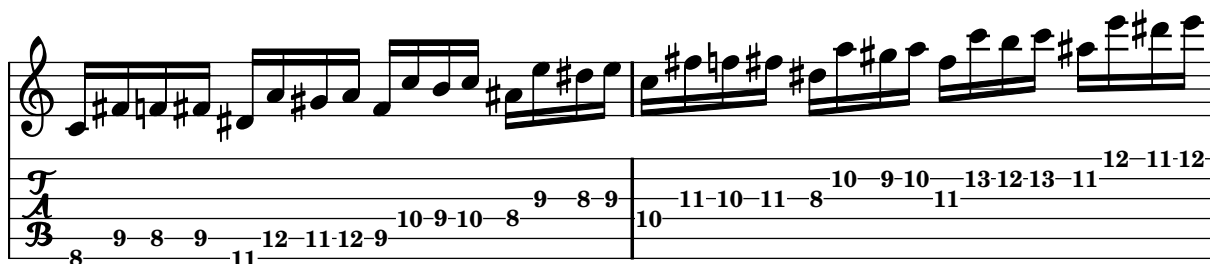
[1, 3, 2, 1] 1, b3, 3, 4, b5, b6, 6, b7, 7

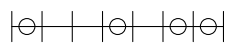
[1, 2, 3, 1] 1, b3, 3, 4, b5, b6, 6, b7, 7

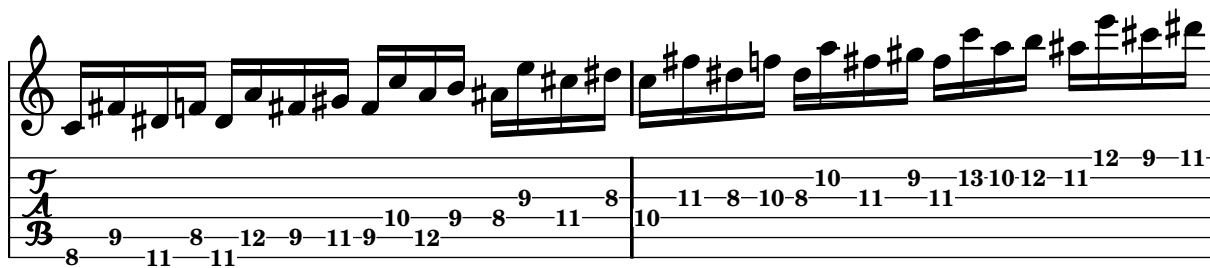
 [1, 2, 3, 2] 1, b3, 3, 4, b5, b6, 6, b7, 7

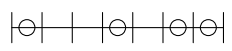


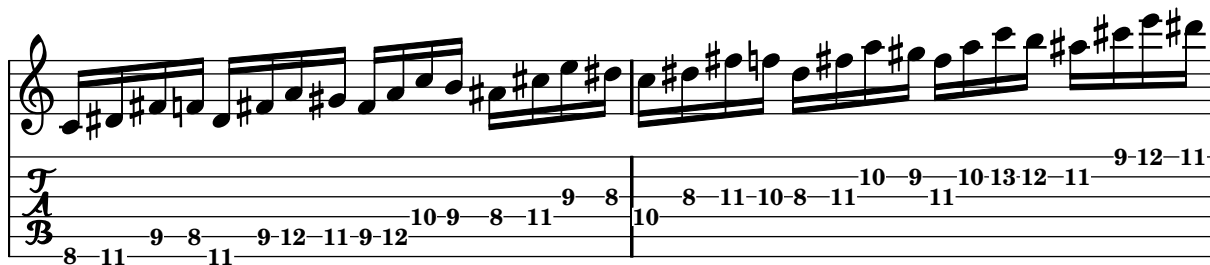
 [1, 3, 2, 3] 1, b3, 3, 4, b5, b6, 6, b7, 7



 [1, 4, 2, 3] 1, b2, b3, 3, 4, b5, b6, 6, b7, 7



 [1, 2, 4, 3] 1, b2, b3, 3, 4, b5, b6, 6, b7, 7

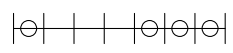


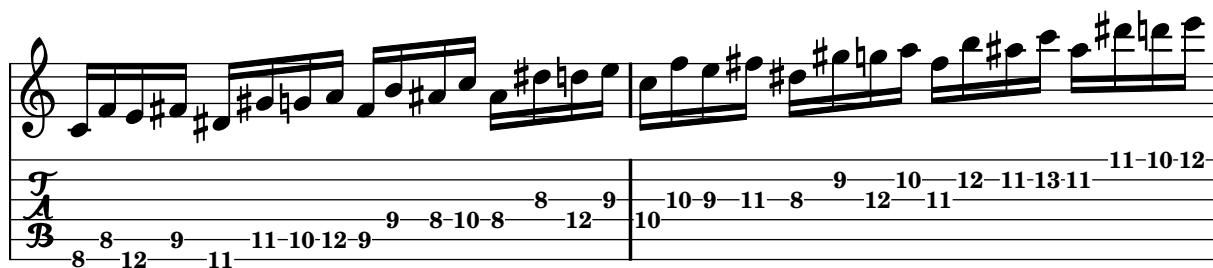
[1, 3, 2, 4] 1, b2, b3, 3, 4, b5, b6, 6, b7, 7

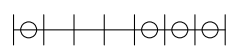
[1, 2, 3, 4] 1, b2, b3, 3, 4, b5, b6, 6, b7, 7

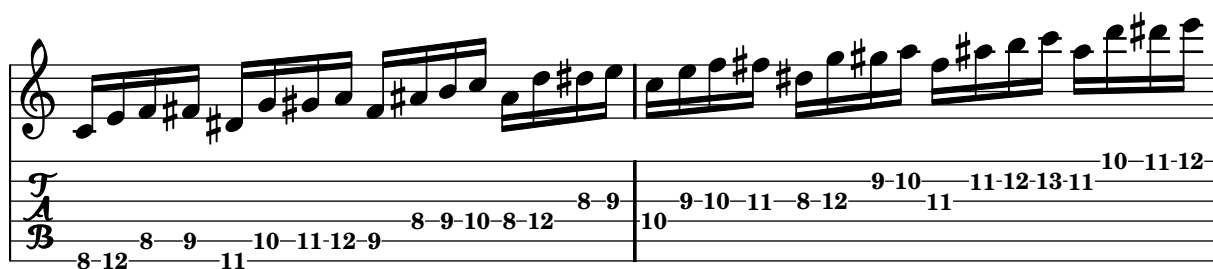
[1, 4, 2, 3] 1, 2, b3, 3, 4, b5, 5, b6, 6, b7, 7

[1, 2, 4, 3] 1, 2, b3, 3, 4, b5, 5, b6, 6, b7, 7

 [1, 3, 2, 4] 1, 2, $\flat 3$, 3, 4, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$, 7



 [1, 2, 3, 4] 1, 2, $\flat 3$, 3, 4, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$, 7



25

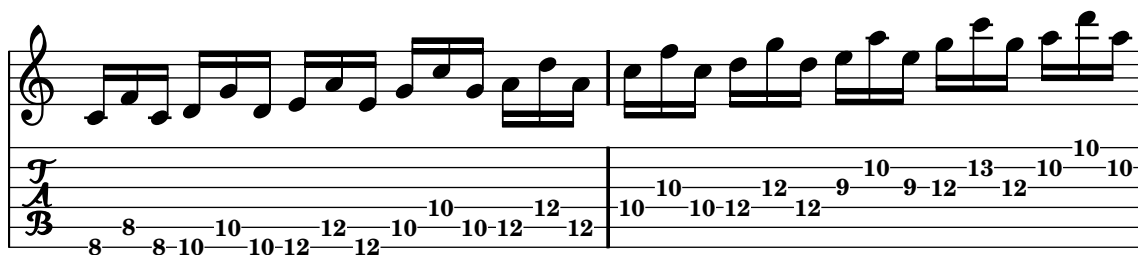
Common Pentatonic

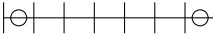
Base

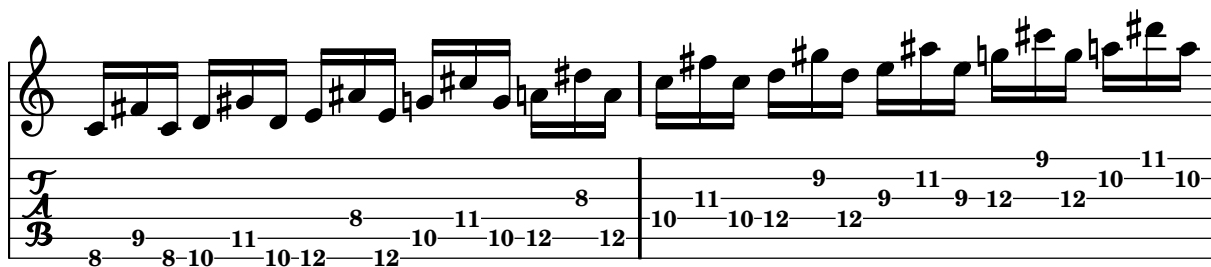


Patterns


⊖| | | | ⊖ [1, 2, 1] 1, 2, 3, 4, 5, 6

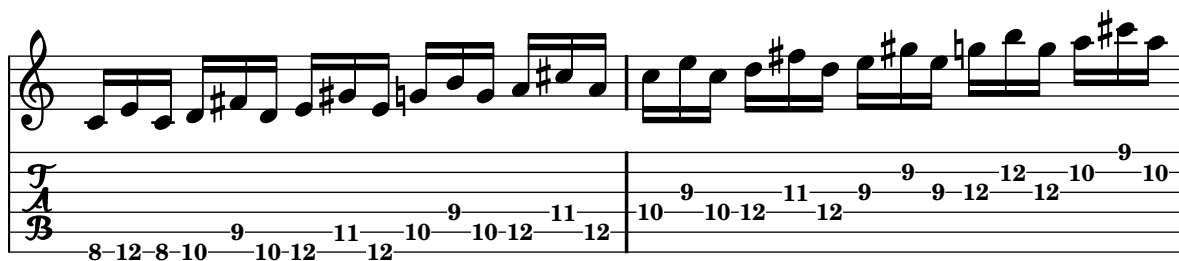


 [1, 2, 1] 1, ♭2, 2, ♭3, 3, ♭5, 5, ♭6, 6, ♭7

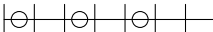


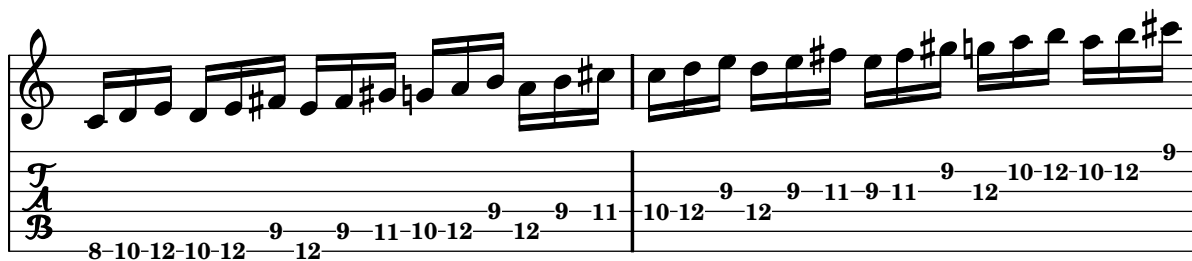
Treble staff: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
 Tenor staff (T): 8, 9, 8-10, 11, 10-12, 12, 10, 11, 10-12, 12, 10, 11, 9, 9-12, 12, 10, 11, 10.
 Bass staff (B): 8, 9, 8-10, 11, 10-12, 12, 10, 11, 10-12, 12, 10, 11, 9, 9-12, 12, 10, 11, 10.

 [1, 2, 1] 1, ♭2, 2, 3, ♭5, 5, ♭6, 6, 7




Treble staff: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
 Tenor staff (T): 8, 12, 8-10, 9, 10-12, 11, 12, 10, 9, 10-12, 11, 12, 10, 9, 9-12, 12, 10, 9.
 Bass staff (B): 8, 12, 8-10, 9, 10-12, 11, 12, 10, 9, 10-12, 11, 12, 10, 9, 9-12, 12, 10, 9.

 [1, 2, 3] 1, ♭2, 2, 3, ♭5, 5, ♭6, 6, 7




Treble staff: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
 Tenor staff (T): 8, 10, 12, 10-12, 9, 12, 9, 11, 10-12, 9, 12, 9, 11, 10-12, 9, 12, 10-12, 10-12, 9.
 Bass staff (B): 8, 10, 12, 10-12, 9, 12, 9, 11, 10-12, 9, 12, 9, 11, 10-12, 9, 12, 10-12, 10-12, 9.

 [1, 3, 2, 1] 1, ♭2, 2, 3, ♭5, 5, ♭6, 6, 7

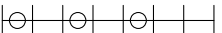


Treble clef staff: Melody line with notes and accidentals (sharps and flats).
 Guitar staff (T, A, B):
 System 1: 8-12-10-8-10-9-12-10-12-11 | 9-12-10-9-12-10-12-11-9-12
 System 2 (Triplet): 10-9-12-10-12-11-9-12-9-9 | 11-9-12-12-10-12-10-9-12-10

 [1, 2, 3, 1] 1, ♭2, 2, 3, ♭5, 5, ♭6, 6, 7



Treble clef staff: Melody line with notes and accidentals (sharps, flats, and naturals).
 Guitar staff (T, A, B):
 System 1: 8-10-12-8-10-12-9-10-12-9 | 11-12-10-12-9-10-12-9-11-12
 System 2 (Triplet): 10-12-9-10-12-9-11-12-9-11 | 9-9-12-10-12-12-10-12-9-10

 [1, 3, 2, 3] 1, ♭2, 2, 3, ♭5, 5, ♭6, 6, 7

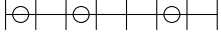


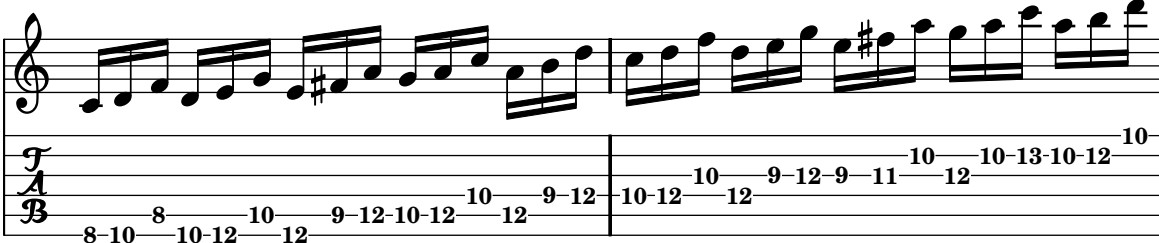
Treble staff: C_4 D_4 E_4 F_4 G_4 A_4 B_4 C_5 B_4 A_4 G_4 F_4 E_4 D_4 C_4

Bass staff (T): 8 12 10 12 10 9 12 9 12 11 9 11 10 9 12 9 12 11 9 11

Bass staff (A): 10 9 12 9 12 11 9 11 9 9 11 9 12 12 10 12 10 9 12 9

Bass staff (B): C_4 D_4 E_4 F_4 G_4 A_4 B_4 C_5 B_4 A_4 G_4 F_4 E_4 D_4 C_4

 [1, 2, 3] 1, 2, 3, 4, ♭5, 5, 6, 7




Treble staff: C_4 D_4 E_4 F_4 G_4 A_4 B_4 C_5 B_4 A_4 G_4 F_4 E_4 D_4 C_4

Bass staff (T): 8 10 8 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10

Bass staff (A): 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12

Bass staff (B): C_4 D_4 E_4 F_4 G_4 A_4 B_4 C_5 B_4 A_4 G_4 F_4 E_4 D_4 C_4

 [1, 3, 2, 1] 1, 2, 3, 4, ♭5, 5, 6, 7




Treble staff: C_4 D_4 E_4 F_4 G_4 A_4 B_4 C_5 B_4 A_4 G_4 F_4 E_4 D_4 C_4


Bass staff (T): 8 8 10 8 10 10 12 10 12 12 9 12 10 10 12 10 12 12 9 12

Bass staff (A): 10 10 12 10 12 12 9 12 9 10 11 9 12 13 10 12 10 12 10


Bass staff (B): C_4 D_4 E_4 F_4 G_4 A_4 B_4 C_5 B_4 A_4 G_4 F_4 E_4 D_4 C_4

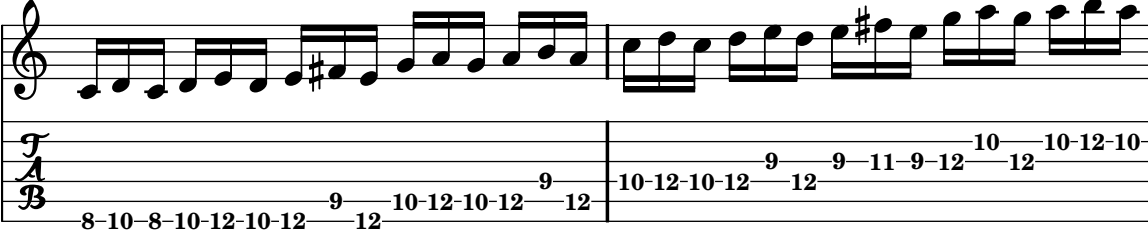
 [1, 2, 3, 1] 1, 2, 3, 4, b5, 5, 6, 7

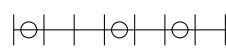


 [1, 3, 2, 3] 1, 2, 3, 4, b5, 5, 6, 7




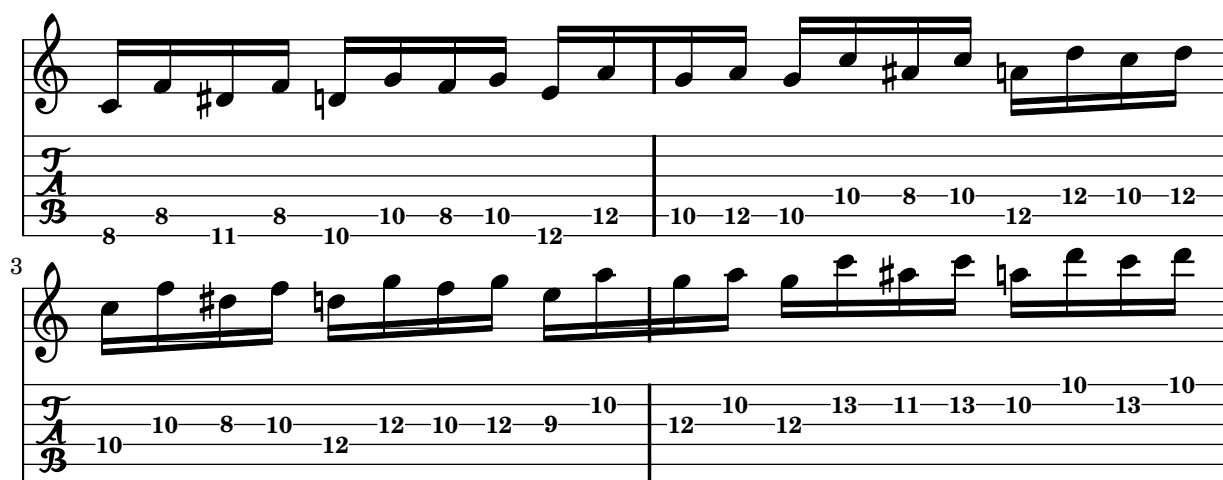
 [1, 2, 1] 1, 2, 3, b5, 5, 6, 7

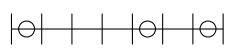


 [1, 2, 3, 1] 1, 2, b3, 3, 4, 5, 6, b7




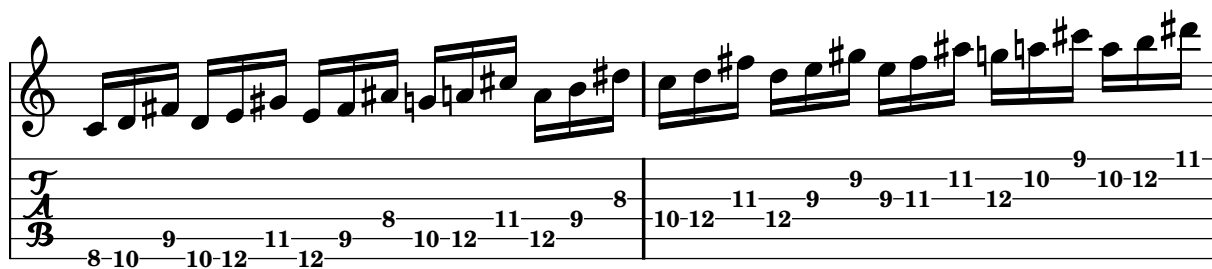
 [1, 3, 2, 3] 1, 2, b3, 3, 4, 5, 6, b7



 [1, 3, 2, 3] 1, $\flat 2$, 2, $\flat 3$, 3, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$, 7



 [1, 2, 3] 1, $\flat 2$, 2, $\flat 3$, 3, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$, 7

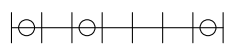


[1, 3, 2, 1] 1, $\flat 2$, 2, $\flat 3$, 3, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$, 7

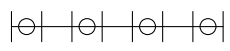
Musical score for the first exercise, featuring a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C. The bass staff contains a sequence of notes: C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C. The bass staff also includes a sequence of numbers: 8, 9, 10, 8, 10, 11, 12, 10, 12, 8, 9, 10, 11, 12, 10, 12, 8, 9, 12.

[1, 2, 3, 1] 1, $\flat 2$, 2, $\flat 3$, 3, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$, 7

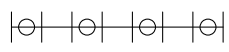
Musical score for the second exercise, featuring a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C. The bass staff contains a sequence of notes: C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C. The bass staff also includes a sequence of numbers: 8, 10, 9, 8, 10, 12, 11, 10, 12, 9, 8, 10, 12, 11, 10, 12, 9, 8, 12.

 [1, 3, 2, 3] 1, $\flat 2$, 2, $\flat 3$, 3, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$, 7



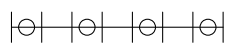
 [1, 4, 2, 3] 1, $\flat 2$, 2, $\flat 3$, 3, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$, 7



 [1, 2, 4, 3] 1, $\flat 2$, 2, $\flat 3$, 3, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$, 7

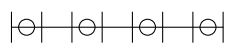


Musical notation for the first exercise, showing a sequence of notes and fret numbers (8, 10, 9, 12, 10, 12, 11, 9, 12, 9) across two measures.

 [1, 3, 2, 4] 1, $\flat 2$, 2, $\flat 3$, 3, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$, 7



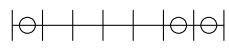
Musical notation for the second exercise, showing a sequence of notes and fret numbers (8, 12, 10, 9, 10, 9, 12, 11, 12, 11) across two measures.

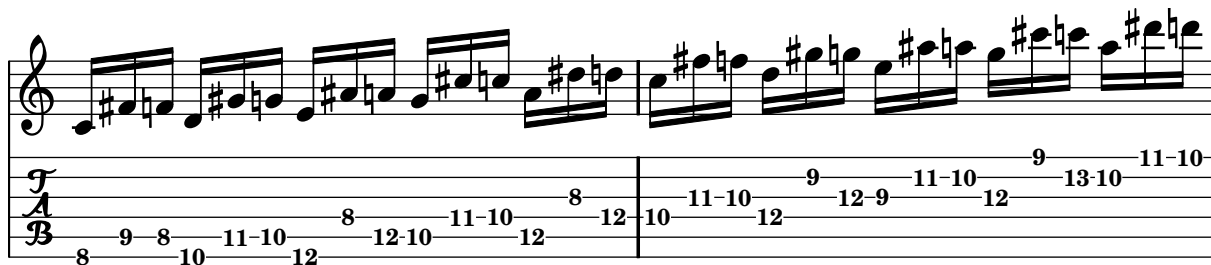
 [1, 2, 3, 4] 1, $\flat 2$, 2, $\flat 3$, 3, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$, 7



Treble clef staff: Melodic line for the [1, 2, 3, 4] pentatonic scale.

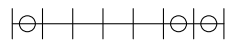
Guitar staff (T = Treble, B = Bass): Fret numbers for the [1, 2, 3, 4] pentatonic scale.

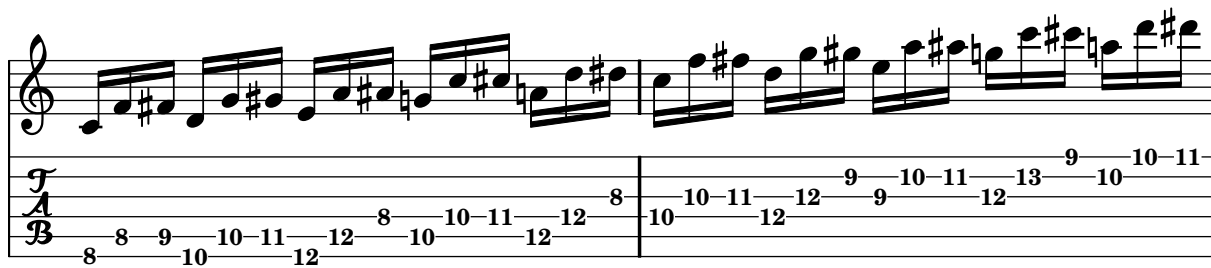
 [1, 3, 2] 1, $\flat 2$, 2, $\flat 3$, 3, 4, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$



Treble clef staff: Melodic line for the [1, 3, 2] pentatonic scale.


Guitar staff (T = Treble, B = Bass): Fret numbers for the [1, 3, 2] pentatonic scale.

 [1, 2, 3] 1, $\flat 2$, 2, $\flat 3$, 3, 4, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$




Treble clef staff: Melodic line for the [1, 2, 3] pentatonic scale.

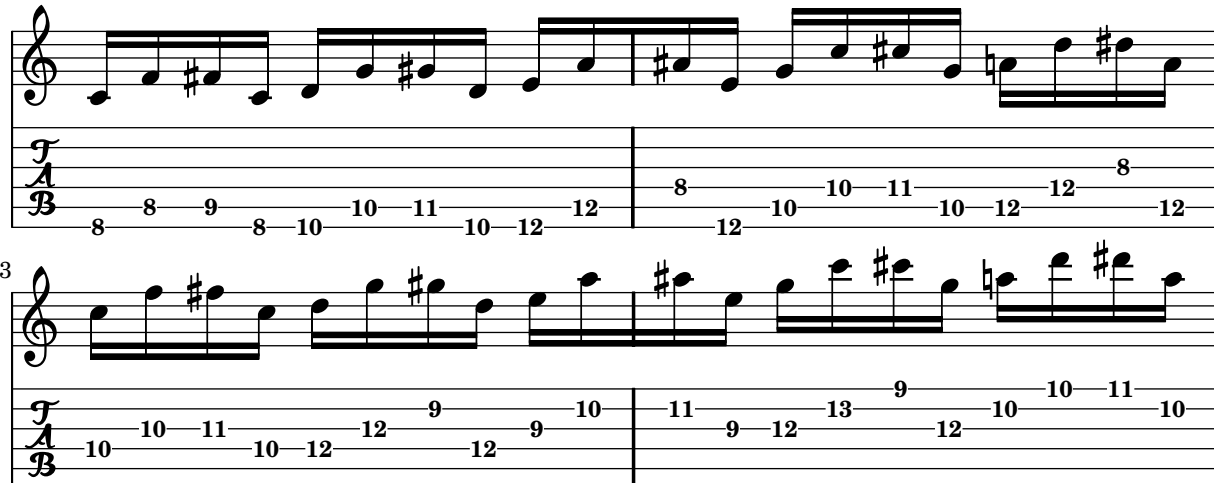
Guitar staff (T = Treble, B = Bass): Fret numbers for the [1, 2, 3] pentatonic scale.

 [1, 3, 2, 1] 1, b2, 2, b3, 3, 4, b5, 5, b6, 6, b7



Musical notation for the first exercise, showing a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled T (Tenor) and B (Bass) with fret numbers.

 [1, 2, 3, 1] 1, b2, 2, b3, 3, 4, b5, 5, b6, 6, b7



Musical notation for the second exercise, showing a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff are two staves labeled T (Tenor) and B (Bass) with fret numbers.

|○| | | | |○|○| [1, 2, 3, 2] 1, ♭2, 2, ♭3, 3, 4, ♭5, 5, ♭6, 6, ♭7

3

|○| | | | |○|○| [1, 3, 2, 3] 1, ♭2, 2, ♭3, 3, 4, ♭5, 5, ♭6, 6, ♭7


3

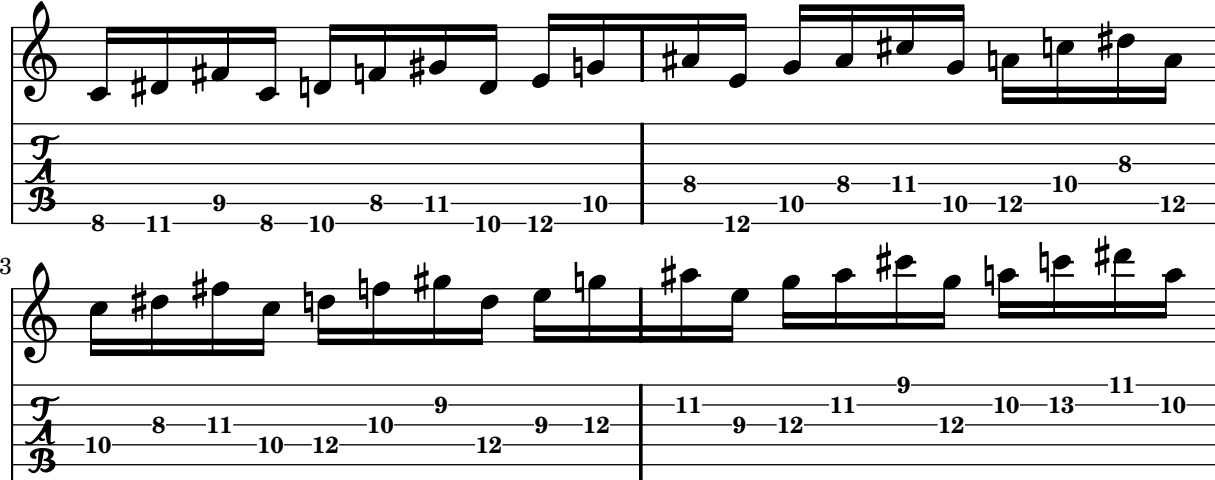
$\circ \mid \mid \circ \mid \mid \circ \mid$ [1, 2, 3] 1, \flat 2, 2, \flat 3, 3, 4, \flat 5, 5, \flat 6, 6, \flat 7


Musical notation for the first exercise. The treble clef staff shows a melodic line with various accidentals. The bass staff shows fingerings for the left hand, with notes 8, 9, 10, 11, 12, and 13.


$\circ \mid \mid \circ \mid \mid \circ \mid$ [1, 3, 2, 1] 1, \flat 2, 2, \flat 3, 3, 4, \flat 5, 5, \flat 6, 6, \flat 7

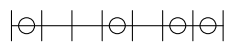
Musical notation for the second exercise. The treble clef staff shows a melodic line with various accidentals. The bass staff shows fingerings for the left hand, with notes 8, 9, 10, 11, 12, and 13.

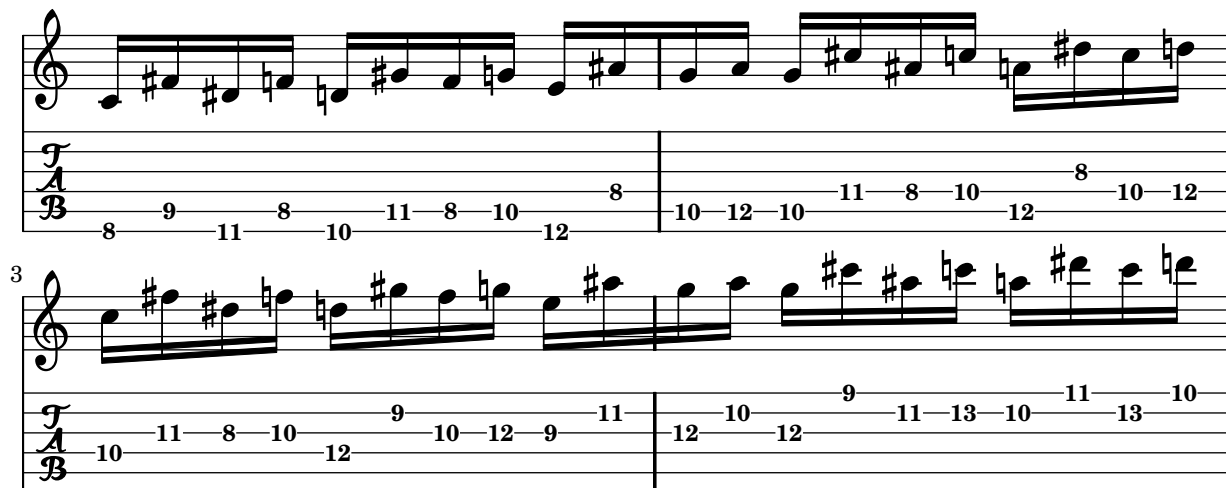
 [1, 2, 3, 1] 1, $\flat 2$, 2, $\flat 3$, 3, 4, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$



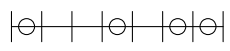
 [1, 3, 2, 3] 1, $\flat 2$, 2, $\flat 3$, 3, 4, $\flat 5$, 5, $\flat 6$, 6, $\flat 7$



 [1, 4, 2, 3] 1, b2, 2, b3, 3, 4, b5, 5, b6, 6, b7

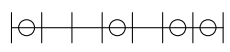


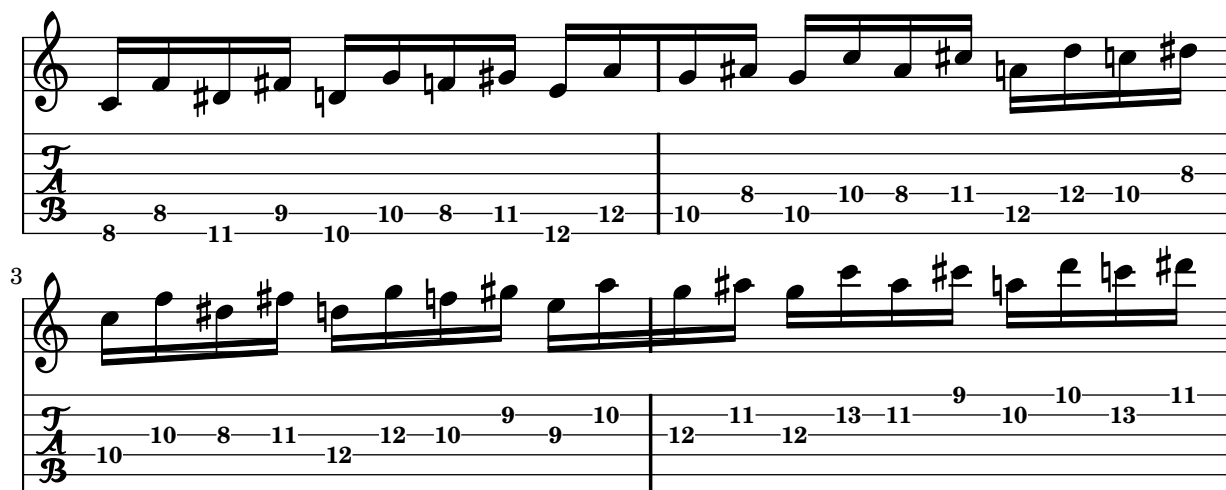
Musical notation for the first exercise. The fretboard diagram shows the following fret numbers for the strings (A/B):
 System 1: 8, 9, 11, 8, 10, 11, 8, 10, 12, 8
 System 2: 10, 12, 10, 11, 8, 10, 12, 10, 12, 11, 8, 10, 12

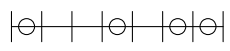
 [1, 2, 4, 3] 1, b2, 2, b3, 3, 4, b5, 5, b6, 6, b7



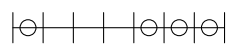
Musical notation for the second exercise. The fretboard diagram shows the following fret numbers for the strings (A/B):
 System 1: 8, 11, 9, 8, 10, 8, 11, 10, 12, 10
 System 2: 8, 12, 10, 8, 11, 10, 12, 10, 8, 12

 [1, 3, 2, 4] 1, b2, 2, b3, 3, 4, b5, 5, b6, 6, b7



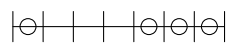
 [1, 2, 3, 4] 1, b2, 2, b3, 3, 4, b5, 5, b6, 6, b7



 [1, 3, 4, 2] Total Chromatic

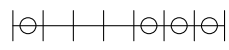





 [1, 4, 3, 2] Total Chromatic

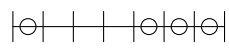




 [1, 4, 2, 3] Total Chromatic

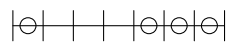


Musical notation for the first pentatonic scale, showing the melody and the interval numbers (8, 9, 12, 8, 10, 11, 9, 10, 12, 8, 11, 12, 10, 11, 9, 10, 12, 11, 12) below the staff.

 [1, 2, 4, 3] Total Chromatic



Musical notation for the second pentatonic scale, showing the melody and the interval numbers (8, 12, 9, 8, 10, 9, 11, 10, 12, 11, 8, 12, 10, 9, 11, 10, 12, 11, 8, 12) below the staff.

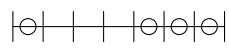
 [1, 3, 2, 4] Total Chromatic



Treble: 8 8 12 9 10 10 9 11 12 12 | 11 8 10 10 9 11 12 12 11 8
 Bass: 8 8 12 9 10 10 9 11 12 12 | 11 8 10 10 9 11 12 12 11 8



Treble: 10 10 9 11 12 12 11 9 9 10 | 9 11 12 13 12 9 10 10 9 11
 Bass: 10 10 9 11 12 12 11 9 9 10 | 9 11 12 13 12 9 10 10 9 11

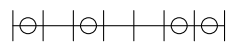
 [1, 2, 3, 4] Total Chromatic



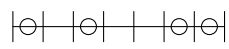
Treble: 8 12 8 9 10 9 10 11 12 11 | 12 8 10 9 10 11 12 11 12 8
 Bass: 8 12 8 9 10 9 10 11 12 11 | 12 8 10 9 10 11 12 11 12 8



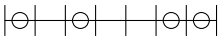
Treble: 10 9 10 11 12 11 12 9 9 9 | 10 11 12 12 13 9 10 9 10 11
 Bass: 10 9 10 11 12 11 12 9 9 9 | 10 11 12 12 13 9 10 9 10 11

 [1, 4, 2, 3] Total Chromatic



 [1, 2, 4, 3] Total Chromatic

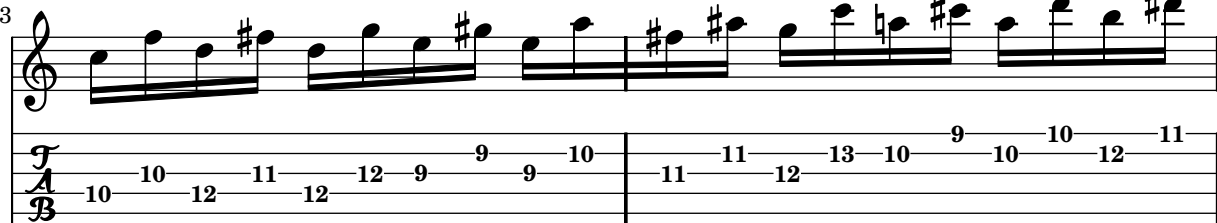


 [1, 3, 2, 4] Total Chromatic

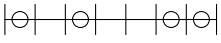


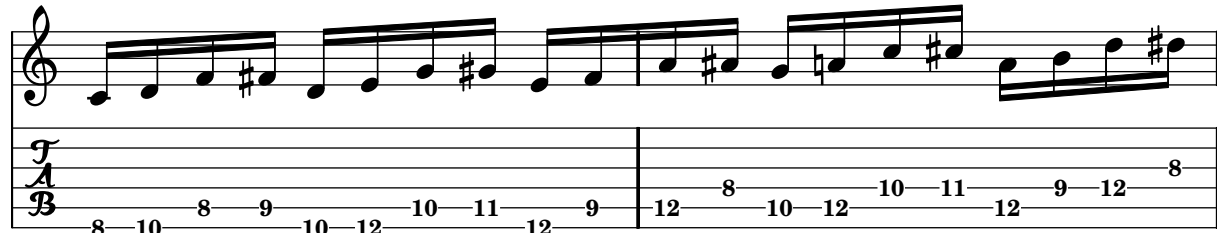
Musical notation for the first exercise, showing a sequence of notes on a staff and a guitar-specific staff with fret numbers.

3



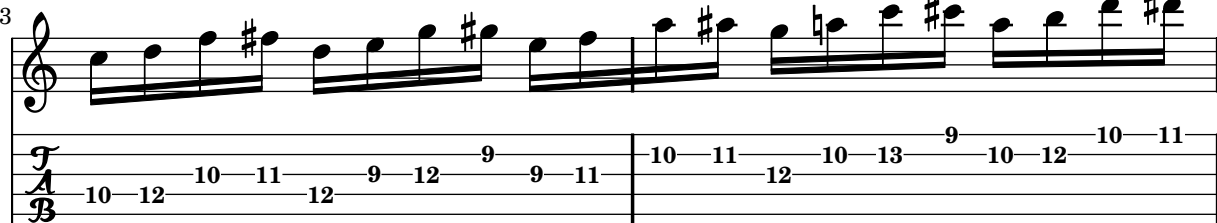
Musical notation for the second exercise, showing a sequence of notes on a staff and a guitar-specific staff with fret numbers.

 [1, 2, 3, 4] Total Chromatic



Musical notation for the third exercise, showing a sequence of notes on a staff and a guitar-specific staff with fret numbers.

3




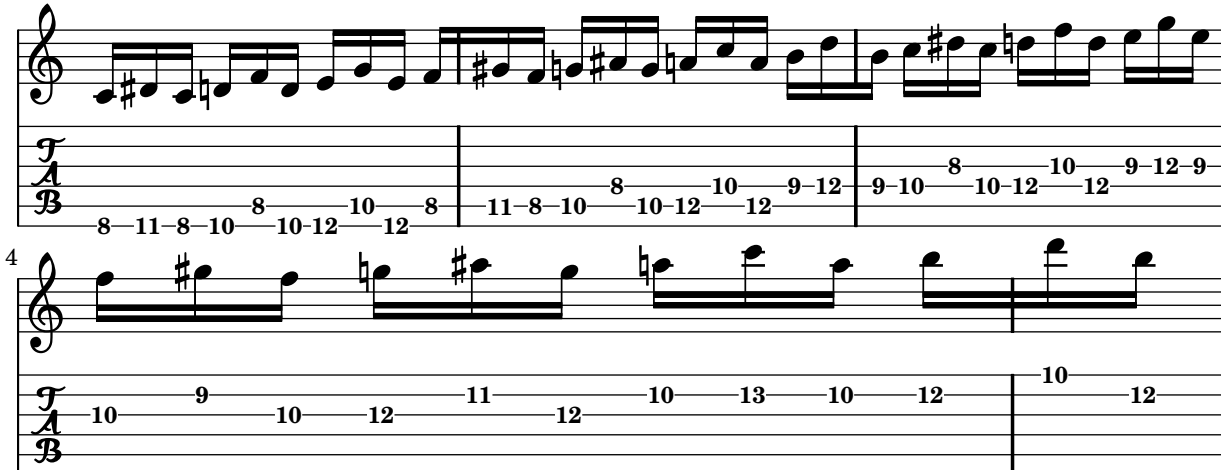
Musical notation for the fourth exercise, showing a sequence of notes on a staff and a guitar-specific staff with fret numbers.


Major Scale

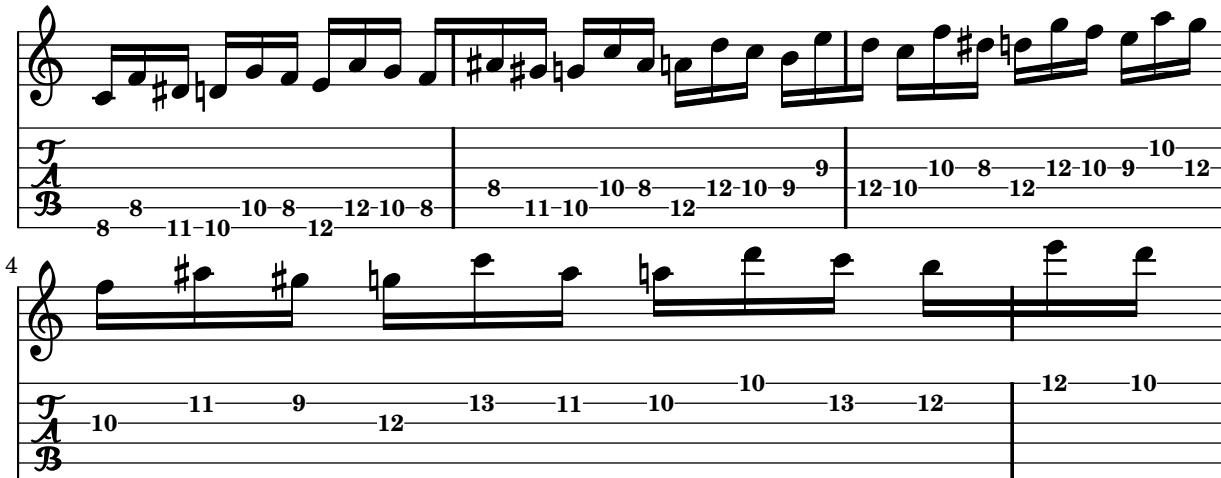
[1, 2, 1] 1, b2, 2, 3, 4, b5, 5, 6, 7

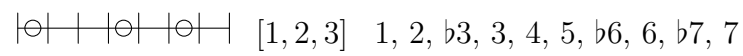
4

 [1, 2, 1] 1, 2, $\flat 3$, 3, 4, 5, $\flat 6$, 6, $\flat 7$, 7



 [1, 3, 2] 1, 2, $\flat 3$, 3, 4, 5, $\flat 6$, 6, $\flat 7$, 7

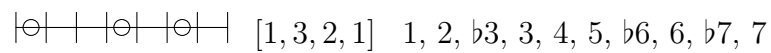





4

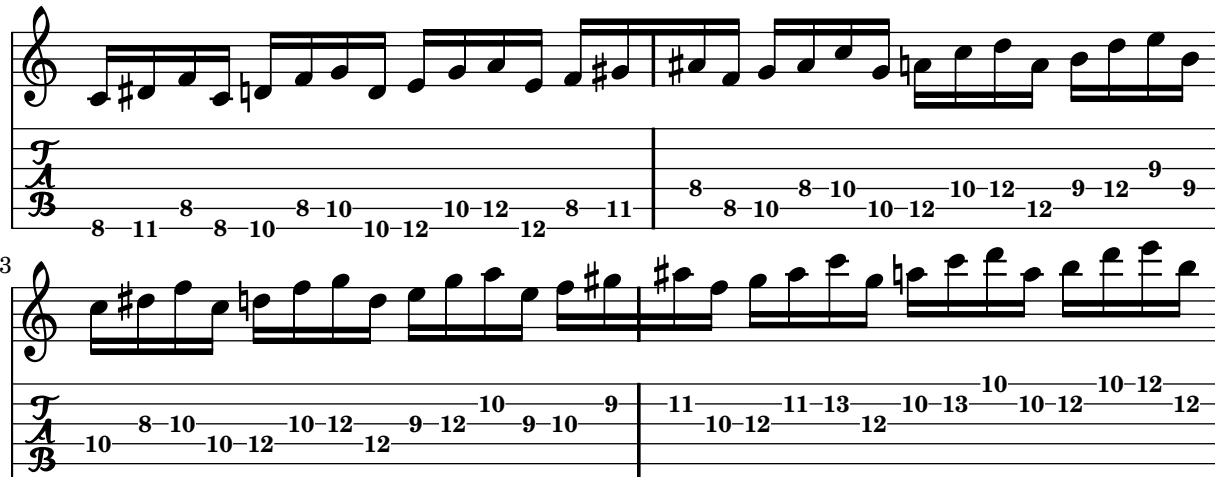
8 11 8 10 12 10 12 8 11 8 10 12 10 12 9 12 9 10 8 10 12 10

10 9 11 12 11 13 10 13 10 12 10 12

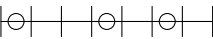


The musical score for "The Rose Tree" is presented in three systems. The first system shows the treble clef melody and the guitar accompaniment with tablature. The second system continues the melody and guitar accompaniment. The third system introduces a bass line with a triplet marking (3) and continues the guitar accompaniment. The guitar tablature uses numbers 1-12 to represent frets and includes bar lines to indicate measures.

 [1, 2, 3, 1] 1, 2, $\flat 3$, 3, 4, 5, $\flat 6$, 6, $\flat 7$, 7




Musical score for the first exercise. The score is written for a treble clef staff and two bass staves (labeled T and B). The key signature is one sharp (F#). The melody is written in eighth notes. The bass staves contain a sequence of numbers indicating fingerings: 8-11, 8-10, 8-10, 10-12, 10-12, 8-11, 8-10, 8-10, 10-12, 10-12, 9-12, 9, 9.

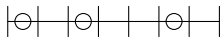
 [1, 2, 3, 2] 1, 2, $\flat 3$, 3, 4, 5, $\flat 6$, 6, $\flat 7$, 7

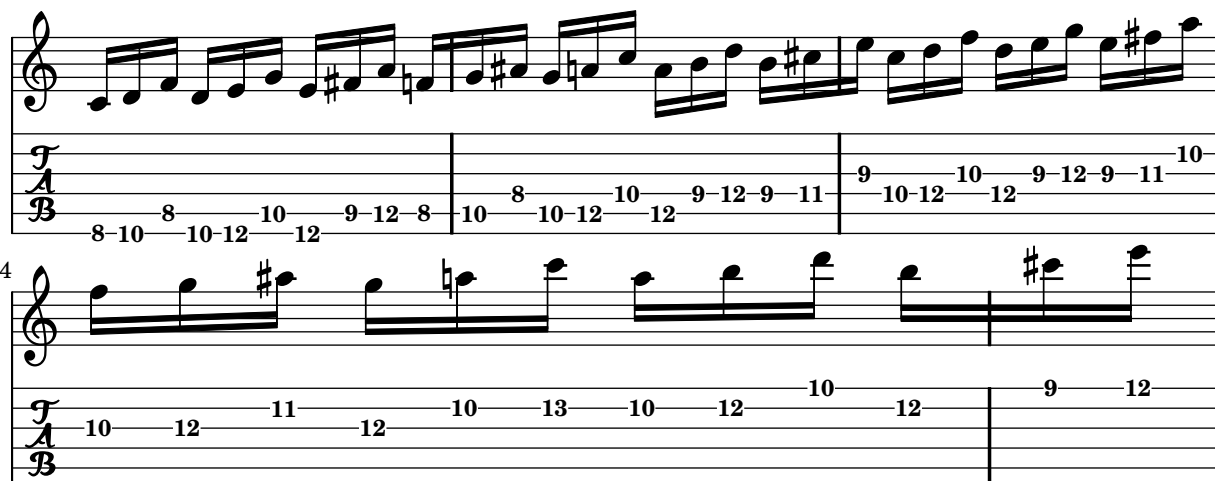



Musical score for the second exercise. The score is written for a treble clef staff and two bass staves (labeled T and B). The key signature is one sharp (F#). The melody is written in eighth notes. The bass staves contain a sequence of numbers indicating fingerings: 8-11, 8-10, 8-10, 10-12, 10-12, 9-12, 9, 9, 11-9, 11-13, 11-10, 13-10, 13-12, 10-12, 10.

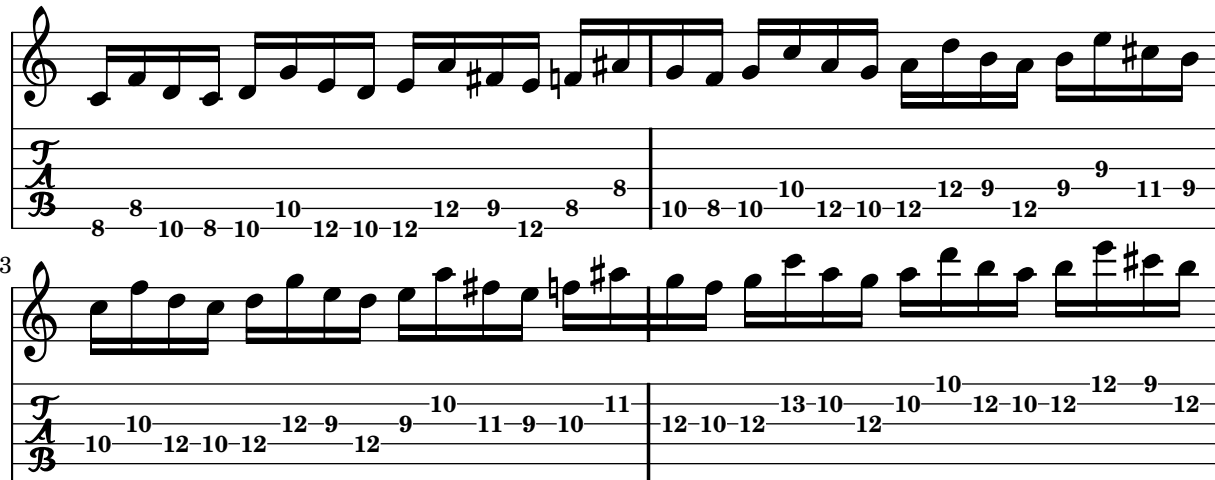
 [1, 3, 2, 3] 1, 2, $\flat 3$, 3, 4, 5, $\flat 6$, 6, $\flat 7$, 7

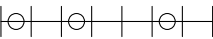


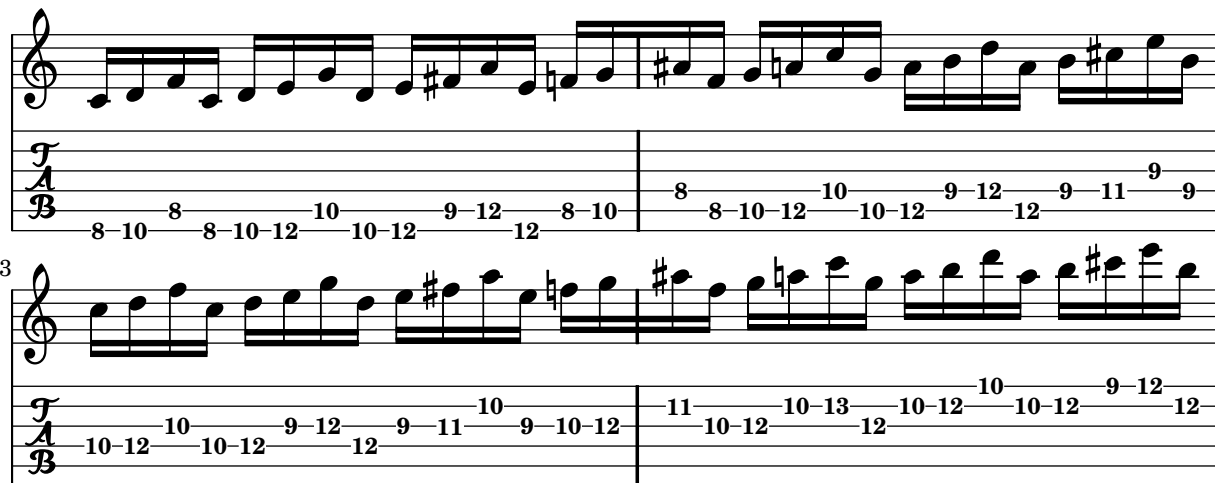
 [1, 2, 3] 1, $\flat 2$, 2, 3, 4, $\flat 5$, 5, 6, $\flat 7$, 7





 [1, 3, 2, 1] 1, $\flat 2$, 2, 3, 4, $\flat 5$, 5, 6, $\flat 7$, 7




 [1, 2, 3, 1] 1, $\flat 2$, 2, 3, 4, $\flat 5$, 5, 6, $\flat 7$, 7



 [1, 3, 2, 3] 1, b2, 2, 3, 4, b5, 5, 6, b7, 7

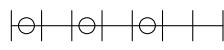


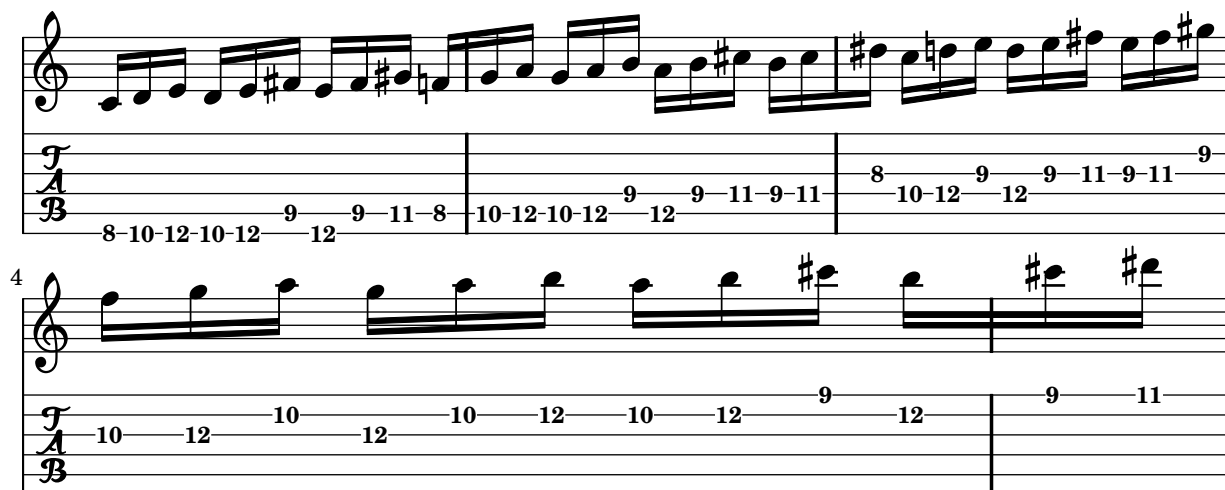
Musical notation for the first exercise, showing a treble clef staff with a melody and a bass staff with fret numbers. The fret numbers are: 8, 8, 10, 8, 10, 10, 12, 10, 12, 12, 9, 12, 8, 8, 10, 8, 10, 12, 10, 12, 12, 9, 12, 9, 9, 11, 9.

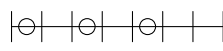
 [1, 2, 1] 1, b2, 2, b3, 3, 4, b5, 5, b6, 6, 7




Musical notation for the second exercise, showing a treble clef staff with a melody and a bass staff with fret numbers. The fret numbers are: 8, 12, 8, 10, 9, 10, 12, 11, 12, 8, 12, 8, 10, 9, 10, 12, 11, 12, 9, 8, 9, 10, 10, 12, 11, 12, 9, 9.

 [1, 2, 3] 1, b2, 2, b3, 3, 4, b5, 5, b6, 6, 7



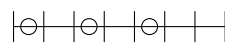
 [1, 3, 2, 1] 1, b2, 2, b3, 3, 4, b5, 5, b6, 6, 7



 [1, 2, 3, 1] 1, b2, 2, b3, 3, 4, b5, 5, b6, 6, 7

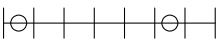


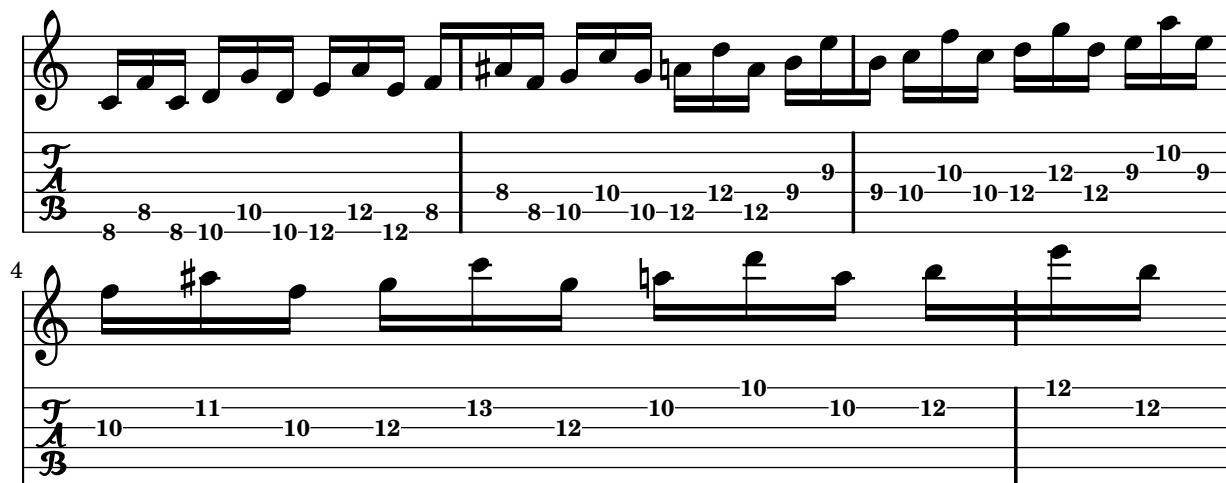
Musical notation for the first exercise. The notation includes a treble clef staff with a melody and a bass staff with a fretboard diagram. The fretboard diagram shows the sequence of frets for the strings A and B across two systems. The melody is in G major, starting on G4 and ending on G5.

 [1, 3, 2, 3] 1, b2, 2, b3, 3, 4, b5, 5, b6, 6, 7

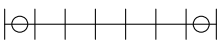


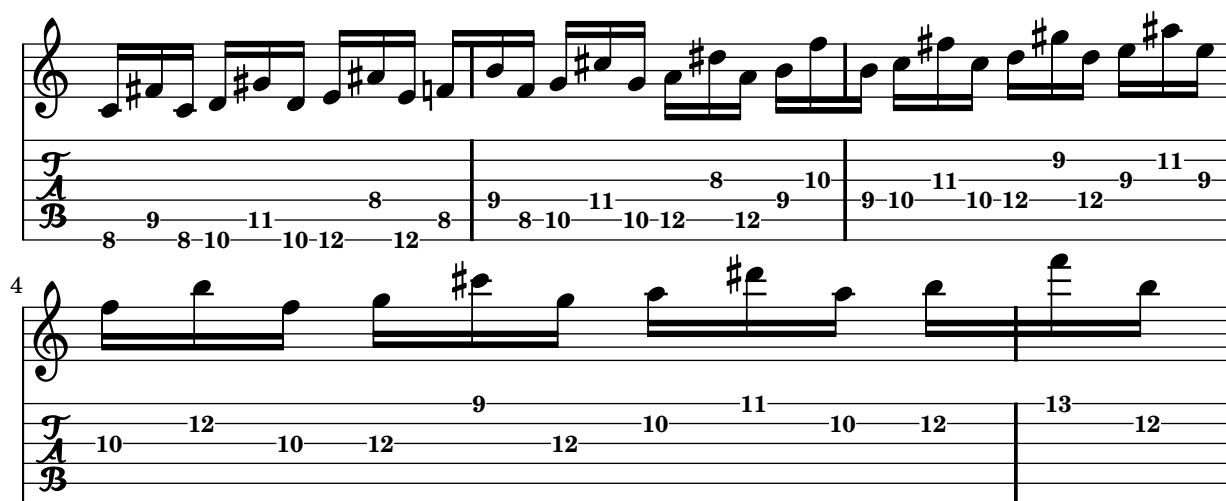
Musical notation for the second exercise. The notation includes a treble clef staff with a melody and a bass staff with a fretboard diagram. The fretboard diagram shows the sequence of frets for the strings A and B across two systems. The melody is in G major, starting on G4 and ending on G5.

 [1, 2, 1] 1, 2, 3, 4, 5, 6, b7, 7



Musical notation for a scale exercise, showing two systems of a treble clef staff and a guitar fretboard diagram (labeled A and B). The first system includes a melodic line and a fretboard diagram with fingerings (8, 8, 8-10, 10-12, 12, 8, 8, 8-10, 10-12, 12, 9, 9, 9-10, 10-12, 12, 9, 10, 9). The second system is marked with a '4' and includes a melodic line and a fretboard diagram with fingerings (10, 11, 10, 12, 13, 12, 10, 10, 10, 12, 12, 12).

 [1, 2, 1] Total Chromatic



Musical notation for a scale exercise, showing two systems of a treble clef staff and a guitar fretboard diagram (labeled A and B). The first system includes a melodic line and a fretboard diagram with fingerings (8, 9, 8-10, 11, 10-12, 12, 8, 9, 8-10, 11, 10-12, 12, 9, 10, 9-10, 11, 10-12, 12, 9, 11, 9). The second system is marked with a '4' and includes a melodic line and a fretboard diagram with fingerings (10, 12, 10, 12, 9, 12, 10, 11, 10, 12, 13, 12).

|○| | | | |○|○| [1, 3, 2] Total Chromatic

4

8 9 8 10 11 10 12 12 8 9 8 10 11 10 12 8 12 9 10 9 10 11 10 12 12 9 11 10

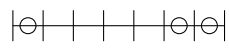
10 12 11 12 9 13 10 11 10 12 13 12


|○| | | | |○|○| [1, 2, 3] Total Chromatic

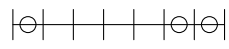
4

8 8 9 10 10 11 12 12 8 8 9 10 10 11 12 8 9 9 10 10 11 12 9 9 10 11

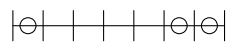
10 11 12 12 13 9 10 10 11 12 12 13

 [1, 3, 2, 1] Total Chromatic

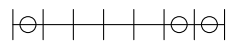


 [1, 2, 3, 1] Total Chromatic



 [1, 2, 3, 2] Total Chromatic



 [1, 3, 2, 3] Total Chromatic



|○| | | | |○| |○| [1, 3, 2] Total Chromatic

4

The exercise is written for guitar on a treble clef staff. The first system contains two measures of music. The second system contains two measures of music, with a measure rest in the second measure. The notation includes fingerings (1-4) and a 4-measure rest in the second measure of the second system. The tablature below the staff shows the fret numbers for each note.

Tablature for the first system:

Measure 1: 8 9 12-10 11-9 12 11-8

Measure 2: 9 12-10 11-9 12 8 11-9 10

Tablature for the second system:

Measure 3: 8 10 11-9 12 9 11-9 11-9

Measure 4: 10 12 10 12 9 12 10 11 9 12 13 11

|○| | | | |○| |○| [1, 2, 3] Total Chromatic

4

The exercise is written for guitar on a treble clef staff. The first system contains two measures of music. The second system contains two measures of music, with a measure rest in the second measure. The notation includes fingerings (1-4) and a 4-measure rest in the second measure of the second system. The tablature below the staff shows the fret numbers for each note.

Tablature for the first system:

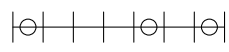
Measure 1: 8-12 9 10 9 11 12 11 8


Measure 2: 12 9 9 11 12 11 8 9 8

Tablature for the second system:

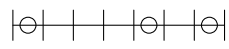
Measure 3: 10 9 11 12 11 9 9 11

Measure 4: 10 10 9 11 12 11 9 11 12 11 13

 [1, 2, 3, 2] Total Chromatic



Musical notation for the [1, 2, 3, 2] Total Chromatic exercise. The notation includes a treble clef staff and a bass staff. The bass staff contains fingering numbers (1-4) for the notes. The exercise is divided into two systems, with the second system marked with a '3' indicating a triplet.

 [1, 3, 2, 3] Total Chromatic



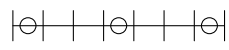
Musical notation for the [1, 3, 2, 3] Total Chromatic exercise. The notation includes a treble clef staff and a bass staff. The bass staff contains fingering numbers (1-4) for the notes. The exercise is divided into two systems, with the second system marked with a '3' indicating a triplet.

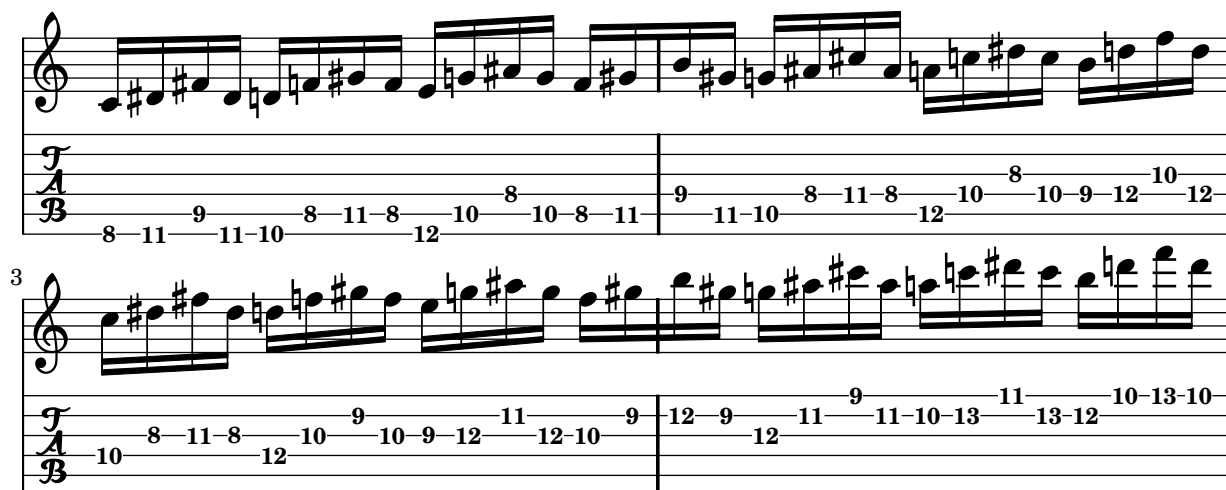
[1, 3, 2, 1] Total Chromatic

Musical notation for the first exercise, showing a chromatic scale in treble clef with a key signature of one sharp (F#). The notation includes fingerings (1, 3, 2, 1) and a "Total Chromatic" label. Below the staff are two systems of guitar tablature for the first and second positions, showing fret numbers for each string (1-6).

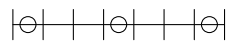
[1, 2, 3, 1] Total Chromatic

Musical notation for the second exercise, showing a chromatic scale in treble clef with a key signature of one sharp (F#). The notation includes fingerings (1, 2, 3, 1) and a "Total Chromatic" label. Below the staff are two systems of guitar tablature for the first and second positions, showing fret numbers for each string (1-6).

 [1, 2, 3, 2] Total Chromatic

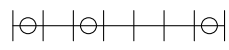


Musical notation for the [1, 2, 3, 2] Total Chromatic exercise. The notation shows a treble clef staff with a melodic line and a bass staff with a fretboard diagram. The fretboard diagram shows the sequence of frets for each string: 8-11-9-11-10-8-11-8-12-10-8-10-8-11-9-11-10-8-11-8-12-10-8-10-9-12-10-12. The melodic line is a chromatic scale starting on C4 and ending on C5.

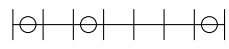
 [1, 3, 2, 3] Total Chromatic




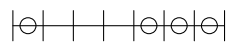
Musical notation for the [1, 3, 2, 3] Total Chromatic exercise. The notation shows a treble clef staff with a melodic line and a bass staff with a fretboard diagram. The fretboard diagram shows the sequence of frets for each string: 8-9-11-9-10-11-8-11-12-8-10-8-9-11-9-10-11-8-11-12-8-10-8-9-10-10-11-10-12-10-12-13-10-13. The melodic line is a chromatic scale starting on C4 and ending on C5.

 [1, 2, 3, 1] Total Chromatic



 [1, 3, 2, 3] Total Chromatic

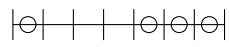


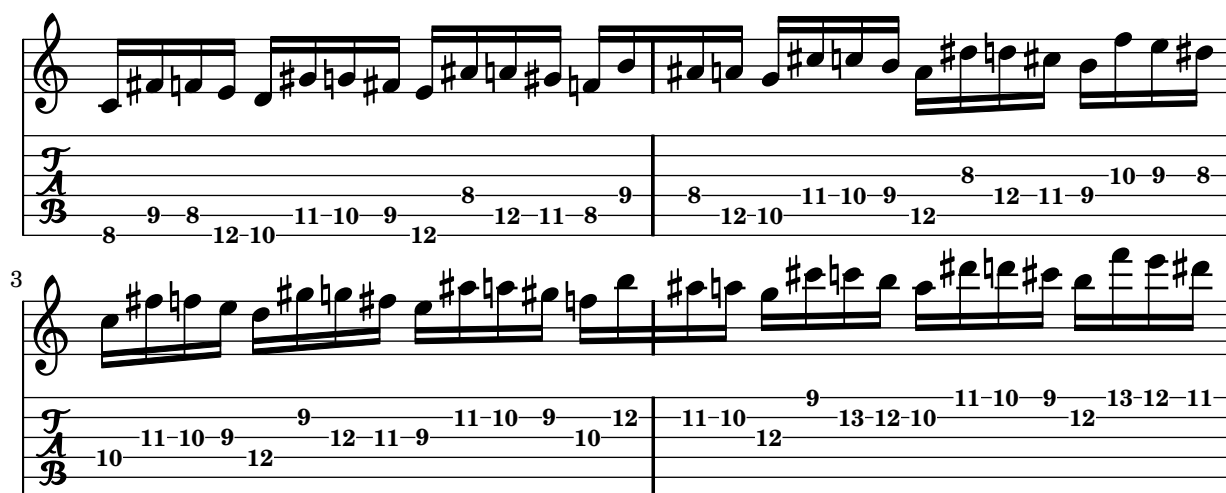
 [1, 3, 4, 2] Total Chromatic



8 8 9 12-10 10-11-9 12 12 8 8 9 12-10 10-11-9 12 12 8 11-9 9-10-8

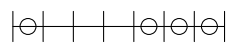
3 10 10-11-9 12 12 9 11-9 10-11-9 10 11 12-10 12 9 12-10 10-11-9 12 12-13-11

 [1, 4, 3, 2] Total Chromatic

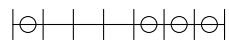


8 9 8 12-10 11-10-9 12 8 12-11-8 9 8 12-10 11-10-9 12 8 12-11-9 10 9 8

3 10 11-10-9 12 12 9 11-10-9 10 12 11-10 12 9 13-12-10 11-10-9 12 13-12-11

 [1, 4, 2, 3] Total Chromatic



 [1, 2, 4, 3] Total Chromatic

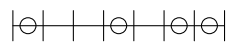


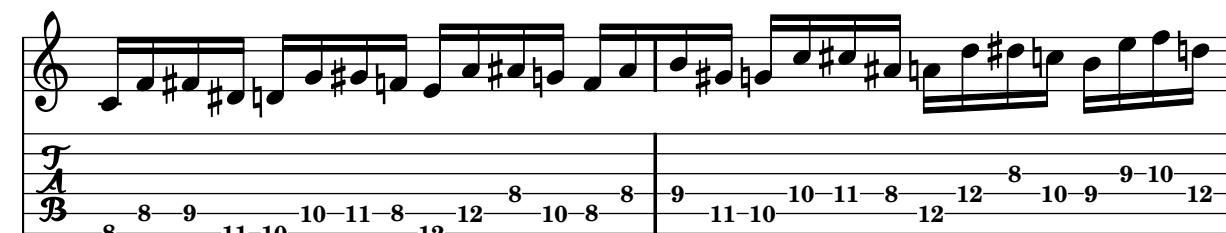
[1, 3, 2, 4] Total Chromatic


Musical notation for a chromatic scale exercise. The top staff shows a treble clef with a key signature of one sharp (F#). The scale is played in eighth notes, ascending and then descending. The bottom staff shows a bass clef with a key signature of one sharp (F#). The scale is played in eighth notes, ascending and then descending. The notation includes fingerings (1-4) and a total chromatic label.

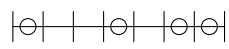
[1, 2, 3, 4] Total Chromatic

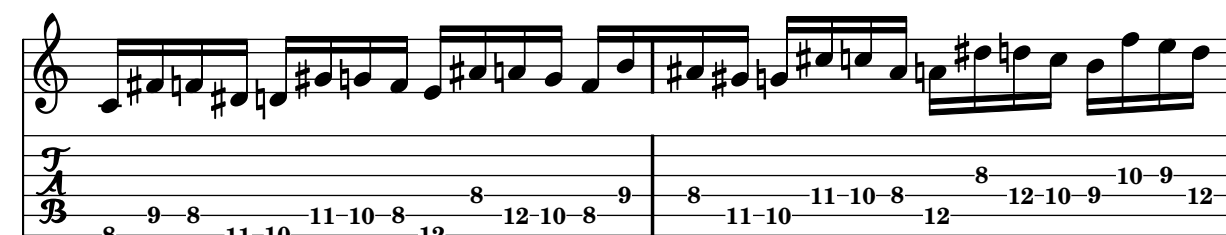
Musical notation for a chromatic scale exercise. The top staff shows a treble clef with a key signature of one sharp (F#). The scale is played in eighth notes, ascending and then descending. The bottom staff shows a bass clef with a key signature of one sharp (F#). The scale is played in eighth notes, ascending and then descending. The notation includes fingerings (1-4) and a total chromatic label.


 [1, 3, 4, 2] Total Chromatic

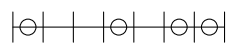




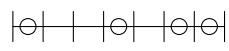
 [1, 4, 3, 2] Total Chromatic



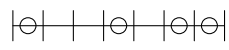


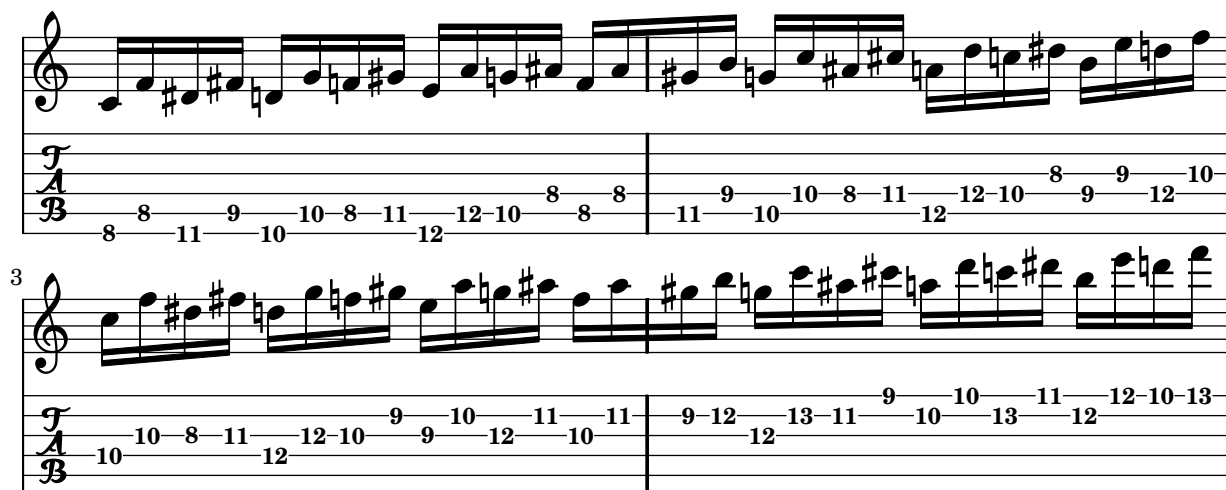
 [1, 4, 2, 3] Total Chromatic



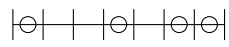
 [1, 2, 4, 3] Total Chromatic

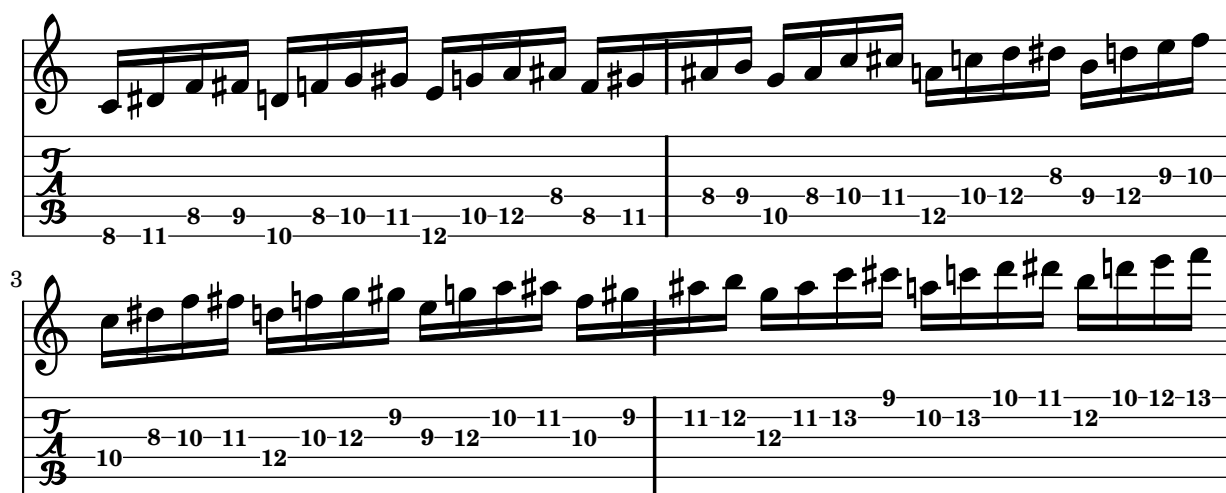


 [1, 3, 2, 4] Total Chromatic

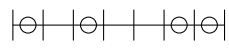


Musical notation for the first exercise, showing a sequence of notes and fret numbers (8, 9, 10, 11, 12) across two systems of strings (A and B).

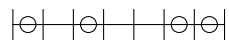
 [1, 2, 3, 4] Total Chromatic




Musical notation for the second exercise, showing a sequence of notes and fret numbers (8, 9, 10, 11, 12) across two systems of strings (A and B).

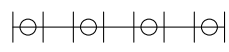
 [1, 4, 2, 3] Total Chromatic



 [1, 2, 4, 3] Total Chromatic

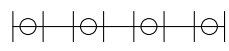


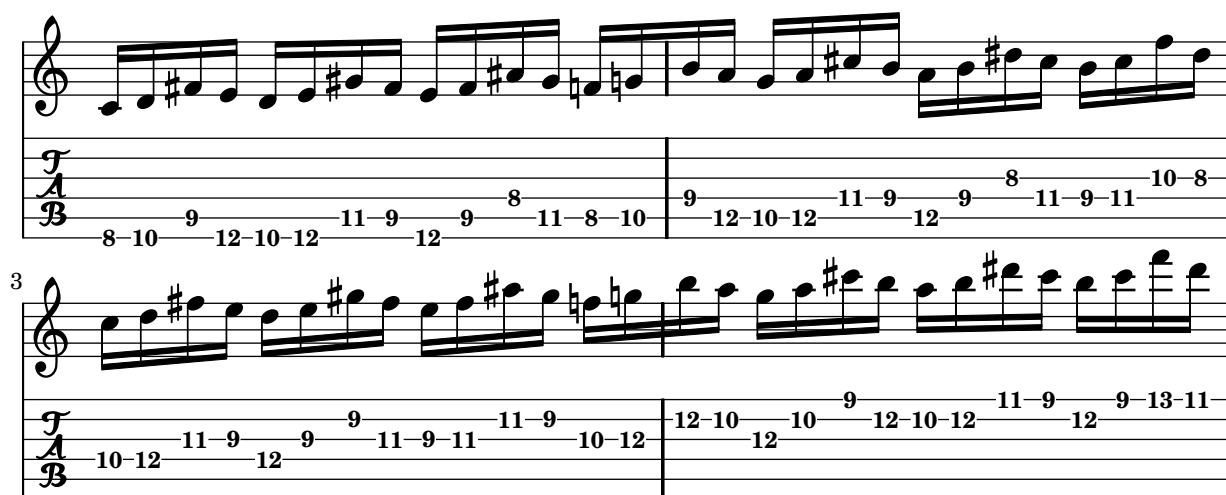
 [1, 3, 2, 4] Total Chromatic

 [1, 4, 2, 3] Total Chromatic





Musical score for the first exercise. The score is written for a treble staff and a bass staff. The treble staff contains a melody, and the bass staff contains a figured bass. The key signature has one sharp (F#). The time signature is 4/4. The piece is in 3/4 time.

 [1, 2, 4, 3] Total Chromatic




Musical score for the second exercise. The score is written for a treble staff and a bass staff. The treble staff contains a melody, and the bass staff contains a figured bass. The key signature has one sharp (F#). The time signature is 4/4. The piece is in 3/4 time.

 [1, 3, 2, 4] Total Chromatic



Musical score for the first exercise. The score is written for a treble clef staff and two bass clef staves (T, A, B). The melody is a four-note scale: C4, E4, D4, F#4. The bass staves show fingerings for each note. The first staff (T) has fingerings: 8-12-10, 9-10, 9-12, 11-12, 11-9, 8-8, 12-10, 9-10, 9-12, 11-12, 11-9, 8-9, 8-11, 10-10. The second staff (A) has fingerings: 10-9, 12-11, 12-11, 9-9, 9-11, 11-10, 10-12, 12-12, 12-10, 9-10, 9-12, 11-12, 11-9, 13-13. The third staff (B) has fingerings: 10-12, 11-12, 11-9, 9-9, 9-11, 11-10, 10-12, 12-12, 12-10, 9-10, 9-12, 11-12, 11-9, 13-13.

 [1, 2, 3, 4] Total Chromatic



Musical score for the second exercise. The score is written for a treble clef staff and two bass clef staves (T, A, B). The melody is a four-note scale: C4, E4, D4, F#4. The bass staves show fingerings for each note. The first staff (T) has fingerings: 8-10-12, 9-10, 9-11, 12-9, 11-8, 8-10, 12-12, 9-10, 9-11, 12-9, 11-8, 9-11, 8-10, 10-10. The second staff (A) has fingerings: 10-12, 9-11, 12-9, 11-9, 9-11, 11-10, 10-12, 10-12, 10-12, 9-10, 9-11, 12-9, 11-13, 13-13. The third staff (B) has fingerings: 10-12, 9-11, 12-9, 11-9, 9-11, 11-10, 10-12, 10-12, 10-12, 9-10, 9-11, 12-9, 11-13, 13-13.

Beyond Slonimsky

Melodic Patterns for Guitar

Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* is a legendary book that has inspired musicians as diverse as John Coltrane, Frank Zappa and Buckethead. Many musicians own a copy yet are unsure what to do with it and how to unlock the many ideas it contains.

The patterns in the first part are organised by pitch content so that players working in a harmonic context can easily find patterns that outline particular scales and arpeggios.

The second part collects patterns that contain all twelve notes, and the third uses "non-symmetrical bases" to suggest a world of new sounds.

This book presents a completely new approach to the same idea. It does not reproduce anything in Slonimsky's original book but supplements it by giving a detailed theoretical explanation of what's really going on in its first twelve chapters, then deriving new patterns from the same method.

Used alongside Slonimsky's *Thesaurus*, this book is a source for practical and easy-to-apply patterns for all advanced musicians looking for a way into his sound-world. All patterns are written out in conventional notation and guitar tab.



Rich Cochrane has been playing and teaching guitar for more than twenty five years, most recently at Greenwich Community College in London. He has a degree in Mathematics and a PhD in the philosophy of music. As well as live and studio experience with a variety of bands he makes electronic music and has soundtracked two short films. He has also published a large quantity of writing about music.

